





THE LIBRARY  
OF  
THE UNIVERSITY  
OF CALIFORNIA  
RIVERSIDE

*Ex Libris*  
C. K. OGDEN





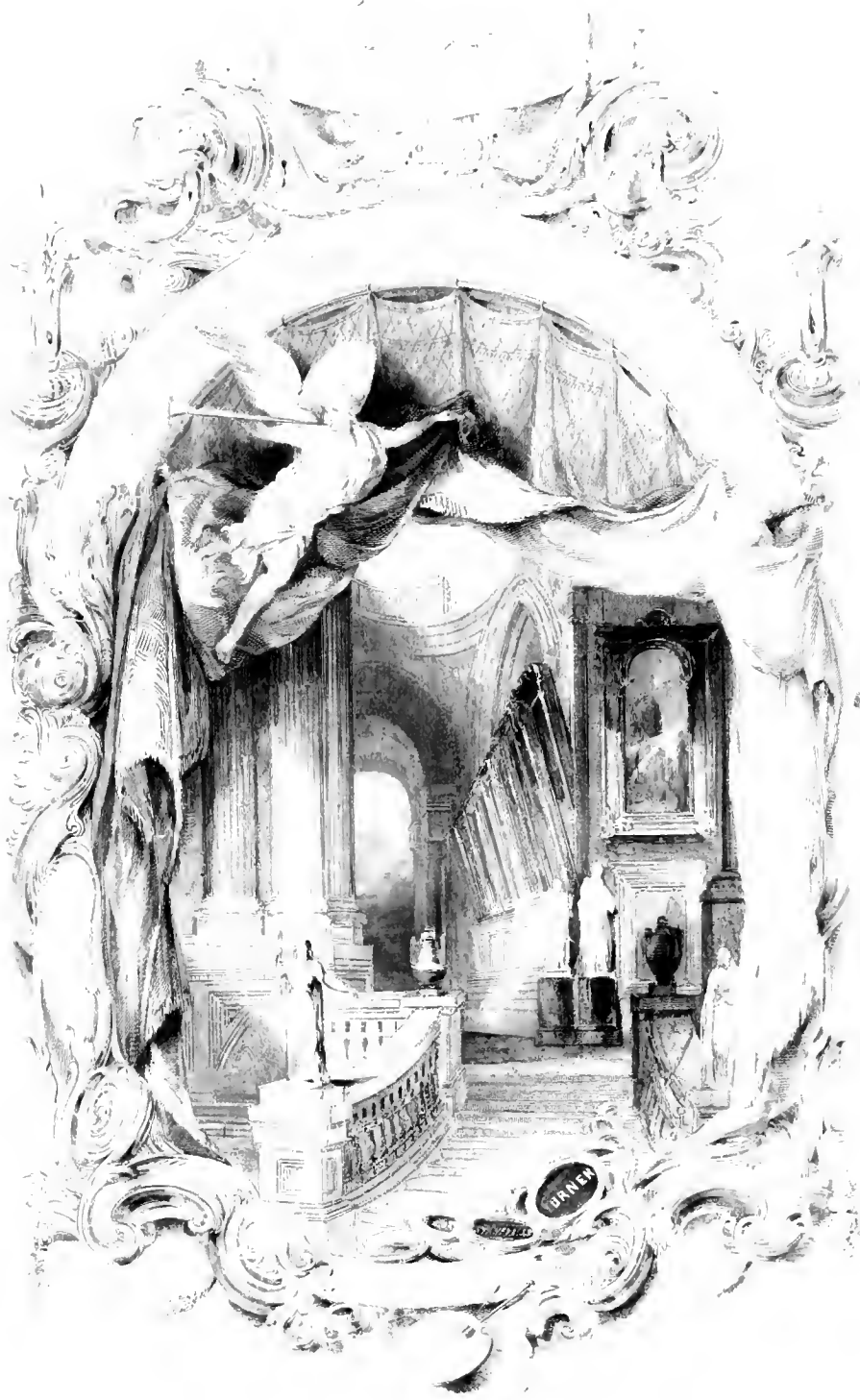














THE  
GALLERY  
OF  
MODERN BRITISH ARTISTS;

CONSISTING OF

*A Series of Engravings*

FROM WORKS OF THE MOST EMINENT ARTISTS OF THE DAY,

INCLUDING

MESSRS. TURNER,	MESSRS. STANFIELD,
ROBERTS,	BONNINGTON,
HARDING,	PROUT,
CLENNEL,	CATTERMOLE,
DEWINT,	C. FIELDING,
AUSTIN,	COX, &c. &c.

---

LONDON:

SIMPKIN AND MARSHALL, STATIONERS' COURT;

AND

T. W. STEVENS, 10, DERBY STREET, KING'S CROSS.

---

1834.

10-7  
6-5

LONDON:  
J. MOYSE, CASTLE STREET, TRICESTER SQUARE.



THE  
GALLERY  
OF  
MODERN BRITISH ARTISTS.

---

KELSO ABBEY.

BY D. ROBERTS.

MR. ROBERTS is an instance of those rare combinations of talent, in whose works profound art, and the most scientific display of detail, are equally perceptible; not as subservient the one to the other, but as co-operating to produce a perfect whole. He exhibits the breadth and magnificence of architectural subjects with a precision which satisfies the beholders of their truth, and, at the same time, with a degree of taste and feeling which prevents their taking the character of a dry elevation. In the piece before us, he has selected a highly impressive aspect of the splendid monastic pile of long past centuries, which, whilst it is a valuable lesson to the student in historical architecture, is not the less admirable for its rich, reposeing, and appropriate pictorial effect.

Kelso Abbey, situate in Roxburghshire, Scotland, is well deserving of attention for its venerable antiquity, and the purity of its Saxon architecture. A very considerable portion of it has resisted the ravages of time, and the desolations of Border wars. It was founded by David I., king of Scotland, in 1128. It is built in the form of a Greek cross; dedicated to the Virgin Mary and St. John the Evangelist; and endowed with immense possessions and privileges. The pious prince David, before he succeeded to the throne, had planted a colony of monks of the order called Tyronensis, at Selkirk; they were afterwards removed

to Roxburgh, and ultimately to Kelso, where, for their accommodation, David caused to be built the magnificent Abbey and Monastery, in the Saxon style, by artists brought from various countries.

The Tyronensian monks are said to have been particularly attentive to agriculture and the arts, and to have maintained within their monasteries husbandmen and mechanics, the profits of whose labour formed part of the funds of the establishment. Many persons of distinction have held the office of abbot; among others, James Stuart, natural son of James V.

Although this venerable structure was in a great measure defaced and demolished, in consequence of the civil wars and religious struggles that prevailed, especially at the period of the Reformation, yet the principal part of it was probably early used as a Protestant place of worship; and in the seventeenth century it underwent considerable additions and repairs, to fit it for a Presbyterian church. From this time it was the parish church till the year 1771, when a false alarm being spread, during public worship, that the building was falling, it was never again used. This alarm was the more easily excited as there was previously a popular fear, grafted on a traditional prophecy of Thomas the Rhymer, that the Abbey would fall when at the fullest. From this time the building was neglected, till the late William, duke of Roxburgh, caused an unsightly aisle, and a portion of a wall, both of modern erection, to be taken down; and subsequently many other deformities of a like nature have been removed, by which means the transept, and many windows and side arches of the original building, are displayed. The central tower of the Abbey was originally about ninety feet in height, but is now only seventy. The arches are clustered with admirable strength and beauty, and those which support the lantern are truly magnificent.

Many illustrious persons have been interred in Kelso Abbey, including the only son of King David I. Here also Henry III. of England and his queen met Alexander III. of Scotland and his queen, on which occasion great pomp and splendour were displayed. In 1460, James III. was crowned in this Abbey.



St. Peter's Church, York



## ST. MICHAEL'S MOUNT, CORNWALL.

BY C. STANFIELD.

THIS is a subject in which the eager and vivid pencil of Mr. Stanfield revels in its happiest mood. A boldly-marked foreground, flashing with brilliant lights, and deepening with powerfully opposed shadows—the strong, gay, busy effect of open daylight—and a finely relieved distance of magnificent contour, almost losing itself in the fairy tints of the atmosphere—the whole enlivened by well-introduced figures, themselves part and parcel of the scene they contribute to individualise—and crowned by a sky, light and full of motion, but wayward—apt parent of the deep-toned streak which spreads along the sea-line.

One of the chief pleasures, perhaps, in beholding a beautiful picture is the associations connected with the subject, either historical or otherwise; and, certainly, the present one is not devoid of interest in this particular, as we shall endeavour to shew in the following brief sketch.

St. Michael's Mount is a very singular pyramidal insulated mass of rocks, situate in the bay to which it gives name, on the southern coast of Cornwall. It stands opposite to the market-town of Marazion, and is connected with it by a narrow causeway of pebbles, passable at low water. Ancient traditions inform us that the Mount was formerly attached to the shore and surrounded with trees, but these are not entitled to much credit, for Dr. Berger has very satisfactorily shewn that, from the position of the strata, the Mount could not have been separated from the main-land except by some extraordinary convulsion, far beyond the reach of tradition or historical record.

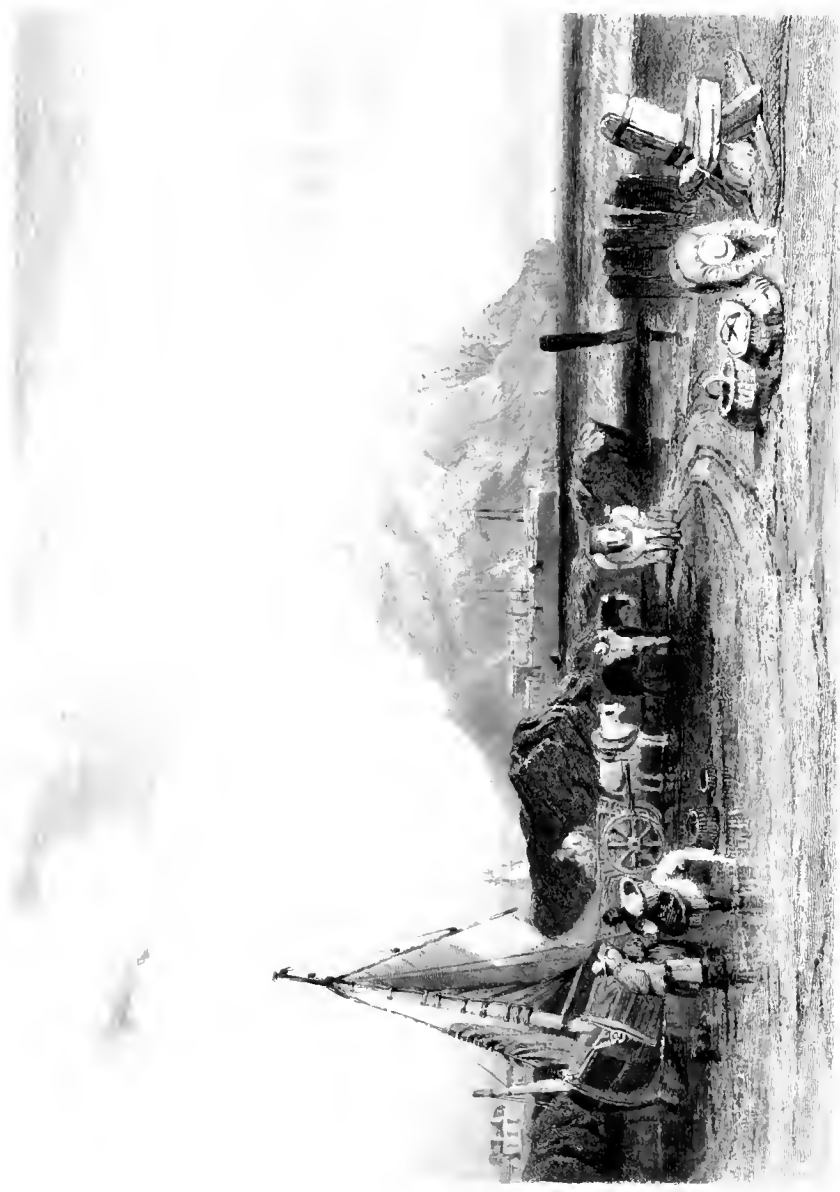
On the top of the Mount is a Chapel, and the total height from the level of the sea to the platform of the tower of this chapel is 231 feet. The circumference of the island is rather more than a mile, and it contains in the whole about seven acres of land. At its base is a level piece of ground, where there is a small pier and wharf, and near it a village consisting of about eighty houses, the inhabitants of which are chiefly engaged in the pilchard fishery.

It has been supposed by several writers, and with great probability, that this was the island called "*Ictis*," mentioned by Diodorus Siculus, whither the tin, when refined and cast into cubic ingots by the Britons, who dwelt near the promontory of Belerium, was carried in carts over an isthmus only dry at low water.

A priory of Benedictine monks, afterwards changed to Gilbertines, was founded on St. Michael's Mount previously to the year 1044, when King Edward the Confessor gave to the monks there dwelling the Mount with all its buildings and appendages. Pope Gregory, in the year 1070, granted a remission of a third of their penance to all persons who should visit the Church of St. Michael-at-the-Mount with oblations and alms. This grant was discovered in an old register of the convent about the year 1440, and the information, which appears to have been published with much diligence in all parts of the kingdom, occasioned, as might have been expected, a great resort of pilgrims to St. Michael's Mount.

The Mount has been several times an object of contention, during the various civil wars which have raged in England; and there are many remarkable circumstances connected with its history. Among these is, that Perkin Warbeck—who represented himself to be Richard, the younger son of King Henry IV., supposed to have been murdered in the tower—having landed with a party of his friends from Ireland in Whitesand Bay, in September 1498, was admitted into the castle by the monks, who were favourable to the house of York; he immediately put the fortifications in a state of defence; and soon afterwards marching with his forces to Bodmin, he left his wife, the Lady Katherine Gordon, at the Mount, as a place of security. She remained there until after the unsuccessful termination of his enterprise, when King Henry sent the Lord Daubeney to bring her thence to the royal presence. The king is said to have taken compassion on her misfortunes, and to have granted her a competent maintenance, which she enjoyed till her death.

About the time of the Restoration the St. Aubyn family became possessed of the Mount by purchase from the Bassets. The ancient monastic and castellated buildings with which the summit of the rock is







entirely occupied, forms the occasional residence of Sir John St. Aubyn, Bart., the present proprietor, by whom and by his father many alterations and improvements have been made. The chapel also has been newly fitted up in the Gothic style. "On the top of the tower, in one of the angles, are the remains of a moor-stone lantern, kept," says Grose, "in all likelihood, by the monks, who had a tithe of the fishery, to give direction to the fishermen in dark and tempestuous weather. This is vulgarly called St. Michael's Chair, and will admit only one person to sit in it. The ascent to it is dangerous; but it is sometimes ascended out of a foolish conceit, that whosoever sits therein, whether man or woman, will henceforth have the mastery in domestic affairs."

---

## WARWICK CASTLE.

BY G. CATTERMOLE.

MR. CATTERMOLE has found in Warwick Castle a rich subject for his romantic pencil. It is the idealization of feudal security and reposing strength; and the accompaniments harmonise exquisitely with the characteristics of the building. Wildly-growing trees border and overhang the river, which, broken into successive cascades, rushes by the ponderous walls and aspiring towers, losing itself in the shady depths of the more distant foliage. The sunny play of light and shadow is admirably managed, and imparts all but motion to the umbrageous ornaments of this picturesque scene.

The Castle, an interesting portion of which is shewn in our engraving, is one of the noblest of these structures now remaining in England. It is near to the town, on the northern bank of the Avon, and stands on the solid rock nearly 100 feet higher than the level of the river, although on the north side it is even with the town, and has a charming prospect from the terrace. Across the river, communicating with the castle, there was formerly a stone bridge of twelve arches, which is now gone to

decay; and by a stone-work dam the water forms a cascade under the castle walls. The face of the building to the river is irregular; but has a grand effect, rising above the rock on which it stands, and to which it seems united rather by the hand of nature than by human art. It is not known with accuracy at what period a castle was first built on this spot, but the foundation is supposed to have taken place by Ethelfleda, daughter of King Alfred, and queen of Mercia in the tenth century. William the Conqueror, who considered the castle of great importance, enlarged it, put it into complete repair, and gave it to the custody of Henry de Newburg, on whom he bestowed the earldom of Warwick. During the barons' wars it was nearly demolished by Gifford, governor of Kenilworth Castle, but it was soon afterwards rebuilt. By James I. this castle was granted to Sir Fulke Greville, afterwards Lord Brooke, who expended 20,000*l.* in its reparation. During the Civil Wars of Charles I. it was converted into a garrison for the Parliament, and besieged by Lord Northampton. In the reign of Charles II. Robert, earl of Brooke, embellished the whole building, and particularly fitted up the state apartments.

The entire castle consists of a connecting series of walls, towers, and other buildings, surrounding a large irregular court. The approach to it is calculated to produce the most striking effect. Having passed through the outer gate, a broad and winding path, cut through the solid rock, confines the eye and exercises the fancy, till a hundred yards are trodden over with increasing expectation. In drawing towards the termination of the rocky path, the lofty, massive, and venerable towers rise progressively to the gaze; and on proceeding a little farther, they stand ranged in an embattled line, unspeakably august and commanding. On the left is a tower termed Caesar's, an elevation concerning the date of which no trace remains, although it is still in the most perfect state of strength and repair. To the right is the tower named after the legendary champion of the castle, the redoubted giant Guy. Its walls are 10 feet thick and 128 feet high. It was built by Thomas Beauchamp, earl of Warwick, in the latter part of the fourteenth century. The entrance to the inner court is flanked by embattled walls, richly clothed with ivy;





and the deep moat, now dry in security, and containing at its base a velvety path, is lined with various shrubs, and ornamented with trees of vigorous and noble growth. The disused moat is crossed by a stone arch where was formerly the drawbridge; and the entrance is by double towers, through a series of passages, once big with multiplied dangers for the intruder. In the great court, to which the visitor passes, the display is truly magnificent. The area is now fertile in soft and well-cultivated greensward; but spread around are the remains of mighty fortifications, raised in turbulent ages, now long since passed away. The outlines of these relics are perfect, and none of the battlements have been ruined by time.

The interior of this august fabric surpasses the expectations raised by its exterior; for with the ponderous towers and ramparts of stone, we associate only ideas of chivalric hardihood and unpolished baronial pride. In the arrangement and decoration of the halls, art and good taste have combined to produce splendour and elegance; whilst every effort has, at the same time, been made to preserve the ancient castellated outlines of the edifice. The grand suite of apartments extends in a right line 333 feet, and are furnished in a chaste but magnificent manner. They contain many choice original paintings: and in a gallery is some curious armour, painted glass, and other relics.

The park attached to the castle is very extensive, and finely ornamented with wood and water. The gardens and pleasure-grounds are laid out with great taste; and a broad gravel-walk conducts to a greenhouse, a spacious building erected purposely for the reception of a large antique vase, which is considered one of the noblest specimens of ancient art now in England. It is of white marble, and of a circular form, sufficiently capacious to hold 163 gallons, and is placed on a square pedestal, upon which it revolves by means of a mortice and tenon. This exquisite antique was found (as stated by a Latin inscription) at the bottom of a lake not far from Adrian's villa, near Tivoli, about twelve or fourteen miles from Rome.

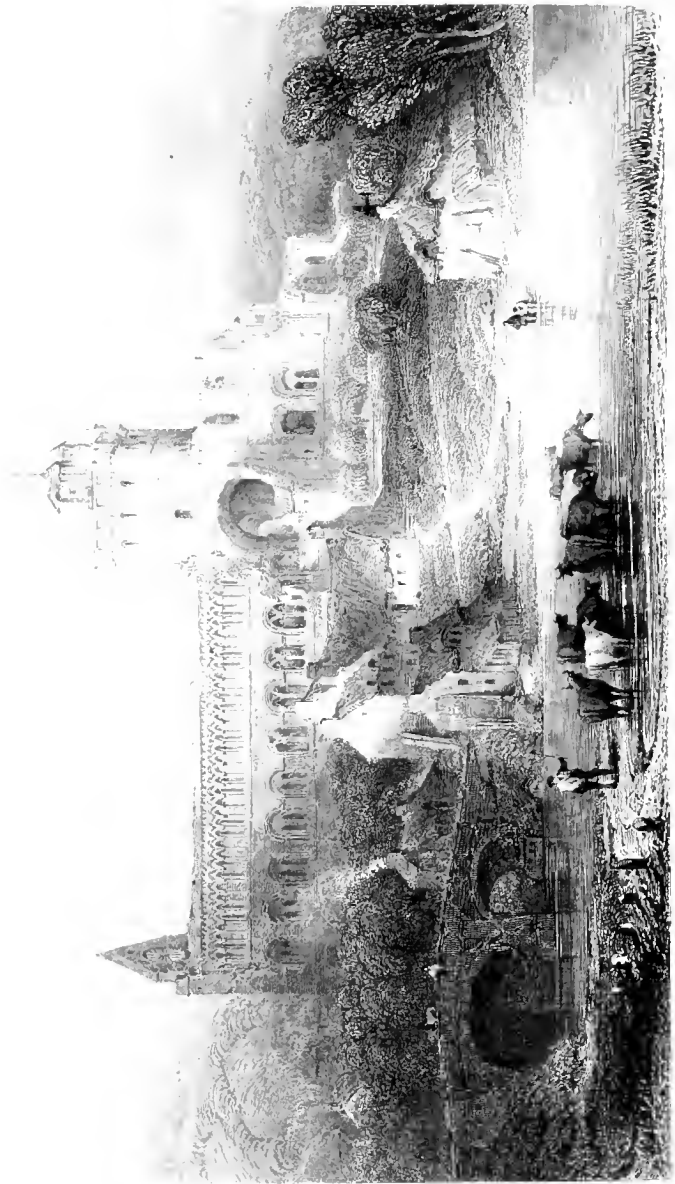
There are usually a great number of visitors, who are allowed to inspect the Castle and its numerous curiosities.

## JEDBURGH ABBEY.

BY D. ROBERTS.

THIS magnificent pile is judiciously exhibited by the artist in its full effect of length and greatness. The lights and shades are skilfully disposed so as to bring fully into observation the disposition of the different portions of the building. Any appearance of oppressive weight attendant on the object which fills so large a portion of the picture, is, however, avoided by the magical delicacy—the almost airiness of tint which prevails. The effect given to the other parts are in complete harmony with the stately character of the edifice. The distant hills, crowned with wood, recede gently into the full and warm sunshine of the atmosphere. A stream of light flows into the foreground, beautifully relieved by the deeper tints to the left. A rich and calm noontide appearance of repose reigns over the whole.

The architecture of Jedburgh Abbey is peculiarly interesting, as offering a distinct specimen of the mode in which the formation of the pointed arch has obviously resulted from the manner of working the circular or Saxon contour. The Abbey is situated on the west side of the river Jed, near its junction with the Tiviot, and was founded by David I. in the twelfth century, for Canons Regular, brought from Beauvais. The church, which alone remains entire, is used for religious purposes, and has had much of its picturesque effect destroyed by the clumsy architecture of the modern part. The west end, which is in ruins, is rich and striking, the arches of the body are pointed, but at the end is a richly ornamented Saxon door. The whole building, when complete, formed a square, of which the north side was the church, the east was the cloister, the south the refectory, and the west contained the other offices. The area, which was used as a cemetery, is now the garden of the manse. These magnificent ruins are seen with the greatest effect from the retired banks of the Jed, the sylvan stream which was the scene of Thomson's poetic reveries, and whose banks are well suited to such











inspirations. They are mostly bold, lofty, overspread with wild brushwood, or crowned with plantations, and in some of their rocky recesses are frequently found large natural caverns.

---

## VIEW ON THE RIVER DORT.

BY S. AUSTIN.

A STUDY of river, or rather fishing, craft; the locality is identified by the tower on the distant *terra firma*. The vessels and the animated groups they contain are appropriate, and pleasingly exhibited. The mirror-like transparency of the quiet water is well expressed; and full effect is given to the broad reflection of every object on its motionless expanse.

The scene is taken near to Dort, which was formerly one of the most considerable towns in Holland, and is still eminent for its wealth. An important object of commerce here is the timber brought in immense floats down the Rhine, and either exported to England, Spain, and Portugal, or prepared for different uses in the saw mills which skirt the town. The sale of one of these floats occupies several months, and frequently produces 350,000 florins, or more than £30,000 sterling.

## VELETRI.

BY J. ROBINS.

EVERY part of this picture indicates that it is a foreign scene. The young artist, with much good taste, has seized, not on the splendid or highly picturesque, but on the *characteristic*. The antique fountain, pouring its streams from the mouths of sphinxes—the massy stone-work of the

basins which receive the fluid—the broad-corniced houses,—their very dilapidation, combine to exhibit the place of resort in an Italian town. The costumes and occupations of the figures are appropriate; and the effect of the whole picture, in the disposition of its broad lights and shades, happy and brilliant.

In the time of the Roman kings this was a well-established and large town. It is situated in the central part of Italy, twenty miles south-east of Rome, on the road to Naples. It is built on the declivity of Mount Artimisio, and commands a delightful view of the surrounding country. Veletri was taken by Ancus Martius, fourth king of the Romans, and re-taken by the Volscians under the command of Coriolanus. The Romans took it again some time after, and, removing the inhabitants, filled it with a Roman colony. Being the seat of the Octavian family, it had the honour of giving birth to Augustus. Though pleasantly situated, it is an ill-built and irregular town, the streets being narrow and dirty; while the houses bear in general the appearance of decay. It contains, however, several detached buildings entitled to notice, such as the *palazzo Ginetti*, with its elegant front, and the *palazzo Borgio*, with its fine collection of paintings and antiques. The town-house is a good building, and several of the fountains in the place are handsome. The chief square contains a bronze statue of Pope Urban VIII. by the celebrated Bernini.

## LAUFFENBURG.

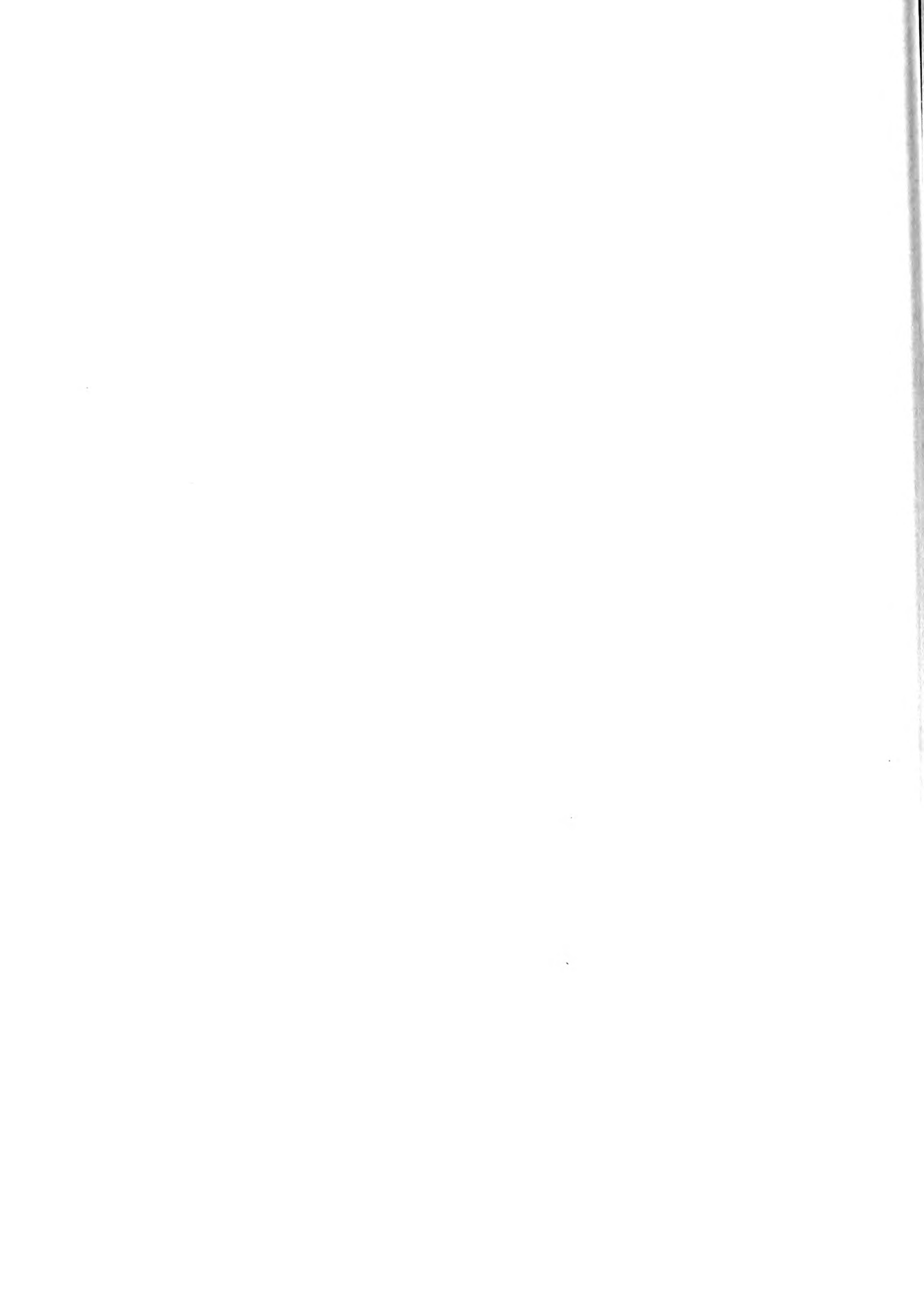
BY G. BALMER.

ANOTHER interesting piece of continental *town* scenery; consisting of groups of irregular and antiquated masses of building, and a boldly constructed wooden bridge, which bestrides the river. The effect is admirably managed, so as to give the idea of height and magnitude to the principal objects. The figures on the bridge, and the colossal statue of St. Peter which occupies the top of one of the piers, are finely relieved











by the sky against which they are seen ; and the more distant objects—rising hills and foliage—fill, without confusion, the opening of the principal arch. The broken fall of the water is vigorously expressed ; and breadth, boldness, and decision, generally characterise the piece.

Lauffenburg is a small town upon the Rhine, situate midway between Hauenstein and Seckingen, in Switzerland, being two leagues from each, and four leagues west of Waldshut, one of the four forest-towns where the Black Forest commences. The mountains of Jura, on entering the river at Lauffenburg, divide into two parts, which are connected by a wooden bridge of bold construction, built upon stone piers, as represented in the engraving. About three hundred and thirty paces above the bridge, the Rhine rolls over large masses of stone, and as it approaches the bridge becomes more and more intersected by the rocks on each side, between which it rushes with impetuous force, surmounting every obstacle.

Between Lauffenburg and Waldshut is the Albe, a small river which runs into the Rhine, and upon which is the forge of *Albbrug*, which formerly belonged to the Abbey of St. Blaise and employed a great number of hands. The valley of the Albe near it, is not without attractions, and abounds with picturesque situations ; several Roman coins have been found in the environs.

---

## ABBEVILLE, FRANCE.

BY D. ROBERTS.

FOREIGN, characteristic scenery—the place of concourse of human beings. Few subjects, as a class, are more interesting than these. The artist has here selected a group of buildings which admirably displays the peculiarities of domestic architecture in walled towns—or taken from the customs of walled towns ; story piled on story, the very roof honey-combed into inhabited apartments up to the topmost ridge, exhibiting the value of ground in such circumscribed situations ;—telling also a tale of change

and decay, of ancient ornament falling into ruinous dilapidation, indicative of the altered fortunes of a city, once the residence of aristocratic splendour. Behind the houses rises in gigantic magnificence the church of St. Wulfran, decorated in the light and elegant taste of the latter days of the pointed style, abounding in the open filigree work and slender tracery which distinguish so many of our finest churches in the West of England.

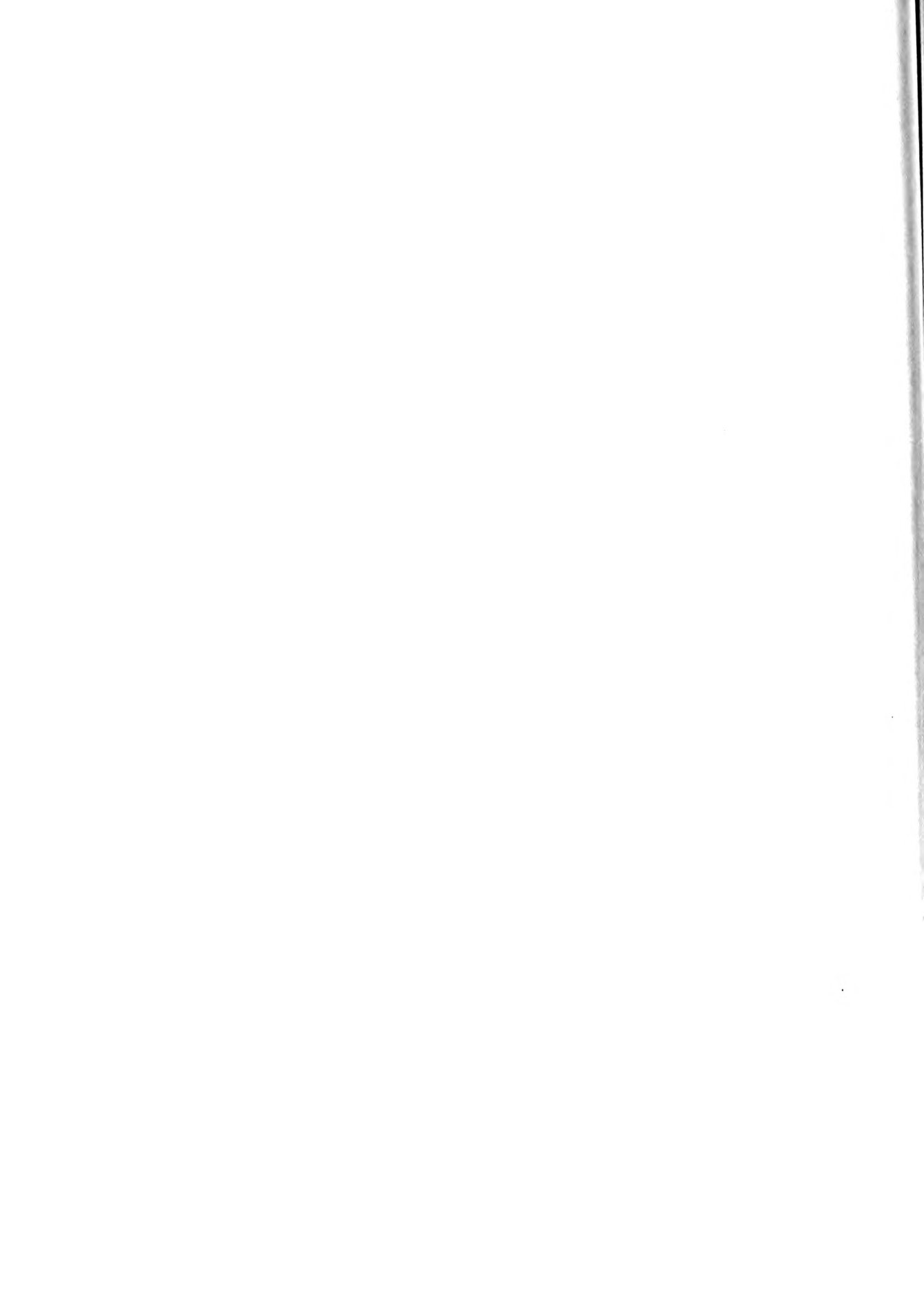
This town owes its origin to a country-house of the Abbot St. Riquior. Hugh Capet, finding that the house was advantageously situated, drove away the abbot and his monks, fortified the place, and gave the command of it to his son-in-law, with the title of count. Next to Amiens, it is the largest town in Picardy. It is situated in a pleasant and fruitful valley, watered by different branches of the river Somme, which flows through the town and divides it into two parts. Including the suburbs, it contains about 38,000 inhabitants. Many of the houses of wood, and others with a mixture of brick and stone, are built in grotesque forms, and present a singular appearance. It is in some measure fortified, and was at one time the seat of a provincial court and smaller tribunals; it had also an admiralty court and a salt office. It contained, moreover, a collegiate church, an abbey and fifteen cloisters, and fourteen parish churches,—a *commanderie* of the order of St. John of Jerusalem, and a college with a public library. At present it is the station of the sub-prefecture of an *arrondissement* of the same name, and has a central school. The handsomest public building in the place is the Foundling Hospital. Its façade can only be seen from the ramparts, which constitute a promenade for the inhabitants, and contain avenues of trees furnishing a pleasant shade. Another promenade, in the form of a quay, extends along the Somme, on the right bank of which there is a fountain of mineral water, and at a short distance, public baths.

As the tide of the river rises to the height of six feet, heavy laden boats, and vessels of eighty tons burden, can be worked quite close to the town. The exports consist partly of articles manufactured in the town, and partly of grain, flax, hemp, and oil, which the surrounding country produces in great abundance, and which go, for the most part, to Brittany and Bayonne.









The most important manufactures are cotton and linen cloths, velvet, pack-sheet, sail-cloth, cordage, soap, and glue. There are, besides a great cotton spinning establishment, several bleaching grounds, dye houses, &c. The celebrated manufacture of fine woollen cloth was set on foot here in 1665, by a Dutchman of the name of Van Robais, who obtained extraordinary privileges from Louis XIV. and the French Government. For a long time the quality of these cloths was unrivalled, but under the successors of Van Robais they have deteriorated.

---

## COMPOSITION—EVENING.

BY THOMAS H. SHEPHERD.

A CHASTE and finely-arranged subject, redolent of the effect of Claude combined with the classic elegance and repose of Poussin. The character of the landscape is Italian, and its principal object a ruined pile of the pure architecture of ancient days. A river meandering in long reaches gives extent to the distance, and the subdued light of the setting sun, gleaming from behind a mass of foliage, diffuses itself beautifully over the objects. A group of figures of both sexes, enjoying the calmness of the evening hour, occupy the foreground. By their warlike accompaniments they would seem to be part of a corps of brigands; but Italian skies and Italian scenery allow, and in fact create, a veil of sentiment and romance which invests even such lawless characters in a halo of refinement and interest, which indeed is authorised by the received accounts of the tastes and habits of these marauders.

## SCENE FROM KENILWORTH.

BY J. NASH.

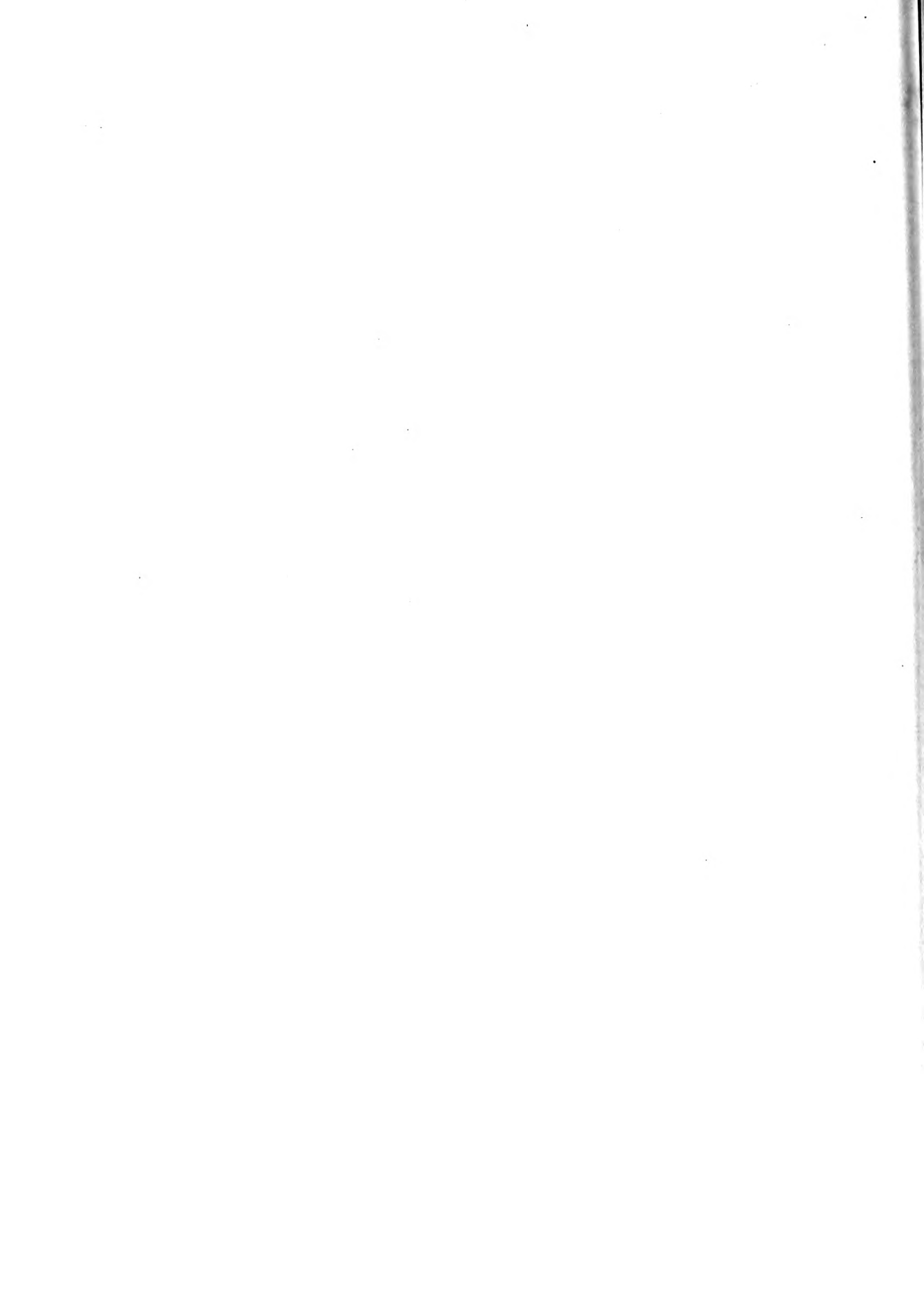
A FINE realisation of the scene described by our great novelist. The group—consisting of the beautiful Amy Robsart; her staid waiting-maiden Janet, the daughter of old Foster; and Wayland, the feigned Pedlar—is assembled before the garden-house at Cunnor Place, where the stores of the travelling merchant are exhibited to the lady.

The attitudes and occupations of the parties are aptly conceived. The half-listless air with which the fair but unacknowledged wife of the proud Leicester examines the treasures, exhibits the forced attention of one who seeks in any trivial novelty a refuge from *ennui*, and the means of “whiling away a heavy hour.” Her attendant—whose plain attire and puritanic head-gear contrast well with the glistening silks and the jewelled radiance of her mistress’s ornaments—takes soberly a distant view of the displayed vanities which in gay confusion are turned out of the pedlar’s “mail,” and afford a lively relief to the prevalent gravity of the scene.

The architecture, of the age of the Tudors, is skilfully imagined: the capacious ornaments of globe, pyramid, and diamonded polygon; the scroll-work of unmeaning form, terminating in grotesque masks; the display of the lately adopted Greco-Italian orders; the imposing access to the house by the enriched staircase; with the embroidered chimney-stacks, gables, and bay-windows of the more distant portion of the mansion—present a commentary on the then-existing state of the arts, and combine to form a highly picturesque representation of an aristocratic country retreat; with the state, the tranquillity, and the seclusion, so prevalent in the olden time.











## BRUGES.

BY R. P. BONNINGTON.

“BONNINGTON”—The name is scarcely quoted by the lover of true genius without emotion. Such talent—such pure perception, and such powerful expression of the grand and the beautiful in nature and in art—so untimely cut down by death! The reflection casts a shade of almost sacredness over his works; and to possess them even as inadequately translated into the language of the graver, is gratifying.

The present scene is happily chosen; full of interest and variety, and displaying the Artist's correct knowledge of perspective, both aerial and linear, and giving a good idea of the aspect of this ancient and wealthy city. The public and private buildings in the front bear a lofty and magnificent character: the latter, many-storied, and abounding in the ornaments of the 16th and 17th centuries,—the former, exhibiting that peculiar and mixed gothic taste which prevails in many parts of the Continent. The splendid tower of one of the principal religious edifices terminates the scene, and rises above the other objects in airy and shadowy majesty, relieving by its half tones the strong distinctions of the nearer objects. The figures which occupy the foreground are well introduced and full of life and motion—the effect of the whole sunny and animated.

Bruges is one of the most important cities of the Netherlands. It is situated in a spacious and beautiful plain, about six miles from the sea. Although no river passes near the place, it is intersected by a great number of canals, which tend materially to advance its commerce. In former times the trade and manufactures of Bruges were more flourishing than at present. In the 14th century, in particular, it was one of the greatest places of commerce in Europe, forming an important branch of the Hanseatic confederacy, and carrying on frequent intercourse with England, Venice, and other foreign states.

The Exchange here is supposed to have been one of the earliest

establishments of the kind in Europe, and is a very fine building. There are besides, a chamber of commerce, a large insurance company, a navigation school, and a dock-yard. The population is upwards of 50,000. The streets are, in general, wide and well-lighted; and the houses large, but old. The principal public buildings are the Town-House, the Exchange, the Lycée (formerly the celebrated convent of the Downs de Dunes), and the Church of Notre Dame, with its elevated spire.

This city has long been the residence of a convent of English nuns. During the revolution they fled to their native country, but when religion was again tolerated they returned to their former residence, and in the character of instructors of youth were permitted to remain and enjoy their revenues in the country. It was in this city that Duke Philip the Good, of Burgundy, founded the order of the Golden Fleece in 1430. It is also remarkable for having given birth to John of Bruges, the inventor of painting in oil.

---

## WATER-MILL. — WESTMORELAND.

BY G. CATTERMOLE.

WATER-MILLS, in general, and *old* water-mills in particular, are essentially picturesque; and in an age of *steam* it is well to perpetuate the remembrance of the antiquated rambling buildings; the rude but massive architecture; the gushing, foaming fall of water; the luxurious vegetation, nourished into rankness by the neighbouring humidity, and the air of rustic quiet and well-fed content, that pervade, or have pervaded, such scenes.

And such an instance has Mr. Cattermole selected. The buildings are of the sort which grow out of the necessity of the case; the materials heterogeneous and coarsely applied; and the moving power, the wheel, of the most picturesque form — the over-shot — with its glistening edges of moisture, and its descending lines and drops of silvery brilliancy.

As a picture, the effect is that of harmonious arrangement, and mild











subdued light: the rapidly moving waterfall, in its outspread sheets and its bubbling foam, is well expressed. The foliage and the smaller vegetation rich and detailed, without affected minuteness. There is an air of *propriété* and quietness about the well-behaved children, which marks the comparative ease and substantial position of their parent, who fills the important and profitable station of *miller* in a secluded village.

---

## CHURCH OF ST. LAWRENCE—ROTTERDAM.

BY G. BALMER.

A GLEAM of the brightest and warmest sunshine here bursts from a sky charged with profuse masses of fleecy clouds. The effect produced is to give an airy and romantic character to the august pile of building which occupies the principal space, and which would otherwise have hazarded a monotony of effect. The picture is still further enlivened by the sparkling brilliancy of the nearer objects, which receive unimpeded the full flood of radiance, and contrast boldly with the deep tints of the shaded side of the church.

Rotterdam is one of the finest cities in Holland, and contains several beautiful public buildings, among which is the great Church of St. Lawrence, (which forms the prominent feature in the engraving,) with its lofty Gothic tower, from whose top may be seen the Hague to the north-west, Leyden to the north, and Dort to the south-east. In the interior a magnificent brass balustrade crosses it at the upper end, and a profusion of achievements, which cover the walls almost to the top, contribute to its solemnity. In addition to the arms of the deceased, they contain the dates of their birth and death, and are used instead of inscriptions, though no names are expressed upon them. Under the pulpit is an hour-glass, which limits the discourse of the preacher.

## VIEW OFF THE COAST OF YARMOUTH.

BY J. S. COTMAN.

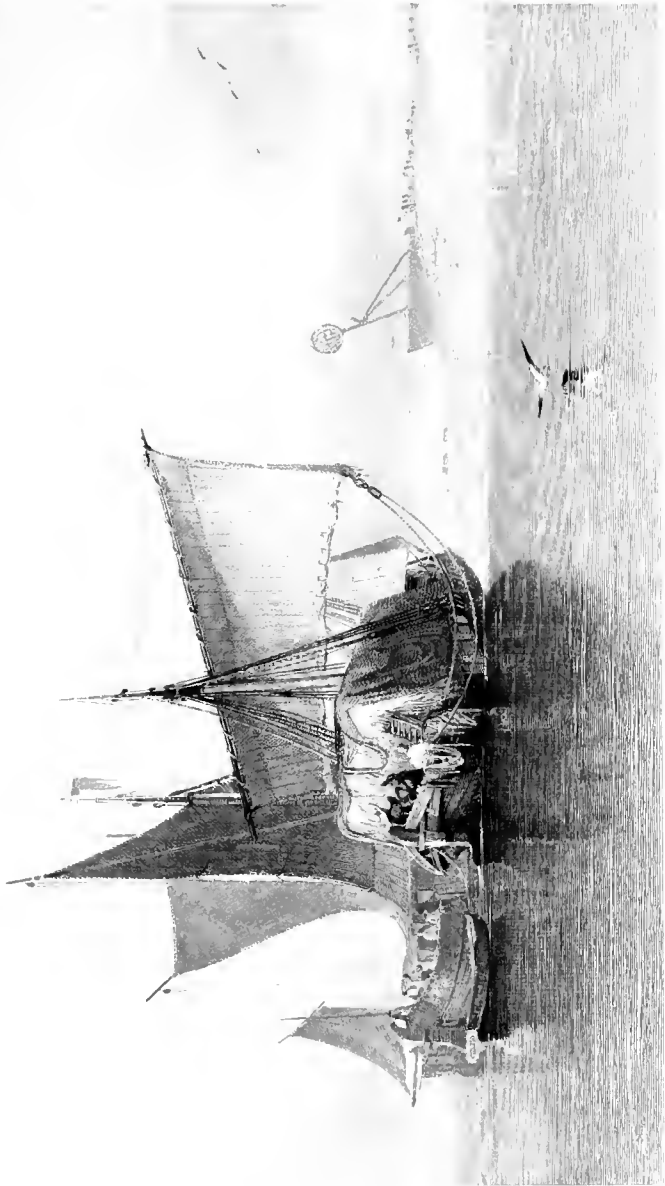
THE elements of this picture are of the simplest description, but their combination produces a highly pleasing result. The time is early morning, and the well-loaded vessels are gently bearing towards the land over the smooth and motionless water,—their strongly defined sails and tackle stretching up boldly into the white irradiation of the middle sky. The effect of the sunshine, just beginning to overcome the haze which had previously enveloped every object, is skilfully given. The single land object—the lantern on the nearer head-land—is only just rendered visible through the still floating rack. The perfect calm is indicated by the long lines of unbroken light reflected from the minute objects at the water's edge, and the birds of soft and graceful motion—the gently sweeping gulls—give sparkle and animation, as well as character, to the scene.

---

## MELROSE ABBEY.

BY D. ROBERTS.

THIS is one of the most celebrated and most beautiful of our northern ecclesiastical ruins. Striking in position,—rich and ornate in its decorations;—sung by the poet,—described by the tourist,—the theme of the historical searcher,—the delight of the antiquary;—there can scarcely be conceived a more favourable subject for the painter than Melrose Abbey. And the artist has happily caught the inspiration of the scene. Viewed from a considerable elevation, the august and extensive pile is placed enthroned amidst the lofty hills that distinguish this portion of our island. But it is not obscured; a cloudy shadow passing over the retiring walls and the majestic tower, brings them out in firm and dark











distinctness; while the glories of the eastern front, its embroidered window, its delicate shrines, and its foliated compartments, glitter in the clear illumination of a finely introduced stream of light which spreads downwards towards the foreground, giving depth and harmony to the sombre glen whose leafy archway opens to receive the road. The massy repose of the trees, the receding tints of the mountains, and the distant cliff and tower that rise brightly into the dark, cloudy sky, give a total effect unusually soothing and intellectual. The spirits of the past seem to hover over the scene, and to mark the whole with the impress of greatness and splendour.

The beautiful description of Melrose Abbey by Sir Walter Scott in his “Lay of the Last Minstrel,” has rendered it an object of so much interest, as now to be visited by travellers from all parts of the globe; and it is rendered still more attractive on account of its proximity to Abbotsford, the seat of the renowned poet himself.

The Abbey, which is situated a short distance from the town of Melrose on the south side of the Tweed, was founded in 1136 by King David, who dedicated it to the Virgin Mary, and endowed it with extensive privileges and almost princely revenues. It was built in the form of St. John’s Cross, and of very large dimensions. The niches, pillars, pedestals, canopies, &c., are of exquisite workmanship, and are covered with curiously sculptured figures. There were many fine buildings within the Abbey, adjoining to which were gardens and other conveniences, and the whole was surrounded by a high wall, about a mile in circuit.

---

## NEW ABBEY—KIRCUDBRIGHTSHIRE.

BY D. ROBERTS.

THESE fine remains present a rich and beautiful example of the pointed arch in its purest and most simple contour. Without profuse ornament, the magnificence of the design produces a total effect that is splendid

and impressive. The artist has judiciously admitted the light from the left side, displaying distinctly the architectural character of the opposite columns, and marking, by a well-expressed gradation, the length of the vista which is terminated by the western window. The ivy, clinging in copious wreaths to the arches and columns, adorns, without obscuring, the venerable ruin of past centuries.

This famous Abbey, situate about seven miles south of Dumfries, was founded by Devorgilla, daughter of Allan, Lord of Galloway, and mother of John Baliol, King of Scotland. It was first named the Abbey of Sweetheart, from the circumstance of her husband's heart being embalmed and enclosed in a box of ivory and silver, which was built in the walls of the church, but its name was afterwards changed to that of New Abbey. The building stands in the middle of a level field of about twenty acres, surrounded by a high wall, and is a lofty and beautiful structure of the light Gothic style of architecture.

---

## BAY OF NAPLES.

BY G. ARNOLD, A.R.A.

This indentation of the Italian coast is said by travellers to be unequalled in beauty and richness among all known marine scenery. The gracefully sweeping course of the shore—the masses of buildings, many of them of splendid design, extending down to the beach—the gradual, amphitheatric elevation of the land inward—the luxuriant verdure and foliage which every where abound, and the striking boldness of the distant outline, combine to form and to adorn this favoured site. The artist has here skilfully used the elements presented to him. From a road winding along an elevated brow, adorned by lofty trees, the eye ranges over the city, the bay, and the waveless Mediterranean, reposing under the brightest evening sunshine and the calmest atmosphere—such as this happy climate so frequently affords. The warm sky, dappled by









a few light, feathery clouds, tinged with the prevalent radiance, gives additional sweetness and harmony to the effect; and in the distance the awful Vesuvius flings up its column of flame, tipped with folds of smoke which lose themselves in the surrounding air. A few human figures and some goats are judiciously introduced as appropriate accompaniments to the tranquil landscape.

The quays or buildings along this celebrated bay extend in the form of a crescent for the space of nearly five miles, from the gate of Pausilipo which forms the entrance to the town on the west, to the bridge over the small river Sebeto which terminates it on the east; their appearance, particularly in the quarter of the Chiaja to the west of the harbour, is grand and imposing. A charming view of the Bay is obtained from the royal gardens, a fashionable promenade for the inhabitants, situated on the margin of the sea.

---

## WILLIAM TELL'S CHAPEL—LAKE OF GENEVA.

BY G. CATTERMOLE.

IN topographical subjects, one-half of the interest arises from their historical associations, where such exist; and the taste and feeling of an artist are evinced in his selection of points which shall combine picturesque effect with the intellectual gratification derived from the contemplation of the place hallowed by great and virtuous deeds. Who that thinks of the Lemman Lake does not at once mentally recur to the ennobling scene that accompanied the bold resumption of Helvetic independence, and the expulsion of the Austrian oppressors? Who has not longed to—

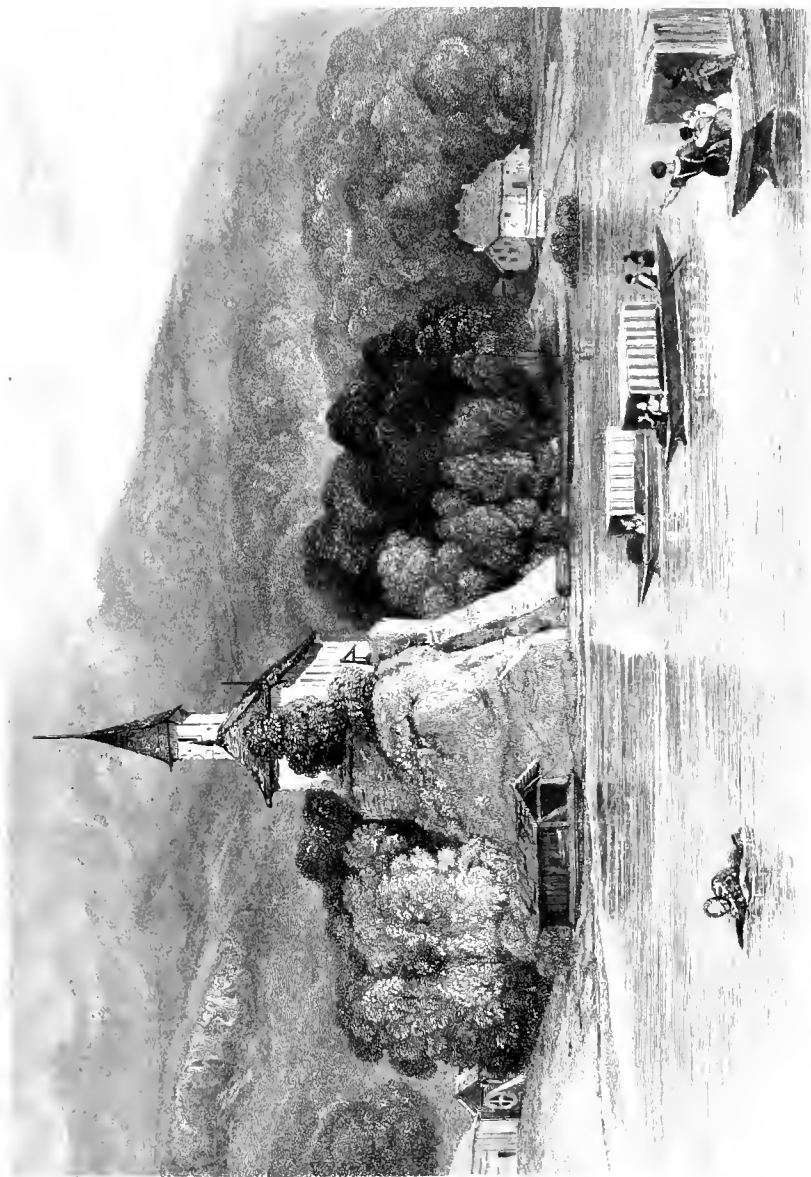
—hail the chapel—hail the platform wild,  
 Where TELL directed the avenging dart  
 With well-strung arm, that first preserved his child,  
 Then winged the arrow to the tyrant's heart!

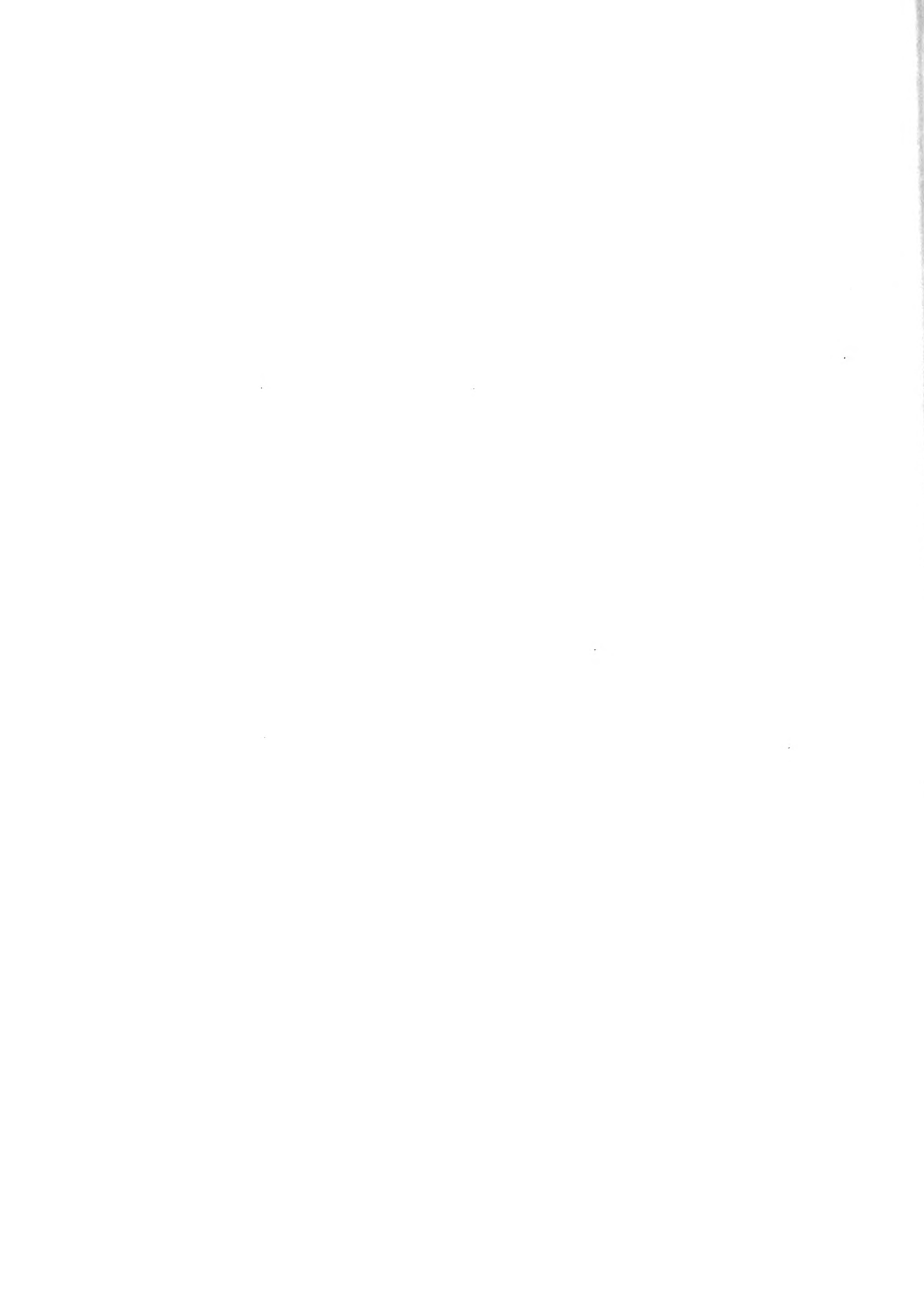
*Georgiana, Duchess of Devonshire.*

The painter of this picture gratifies the wish of the aspirant. The simple edifice known as "William Tell's Chapel," on its rocky basement, forms the principal object. Apparently embraced in a thick sacred grove to landward, it stands out brightly and firmly from the masses of foliage and from the mountain heights which surround it. The receding elevations, the "Alps on Alps," which rise and almost fill the back-ground, successfully convey the idea of distance and magnitude. The waters of the quiet lake lie spread out in the front, enlivened by passage- or pleasure-boats, whose inmates by their actions denote their own interest, and claim the attention of the observer to the revered object before which they are moving.

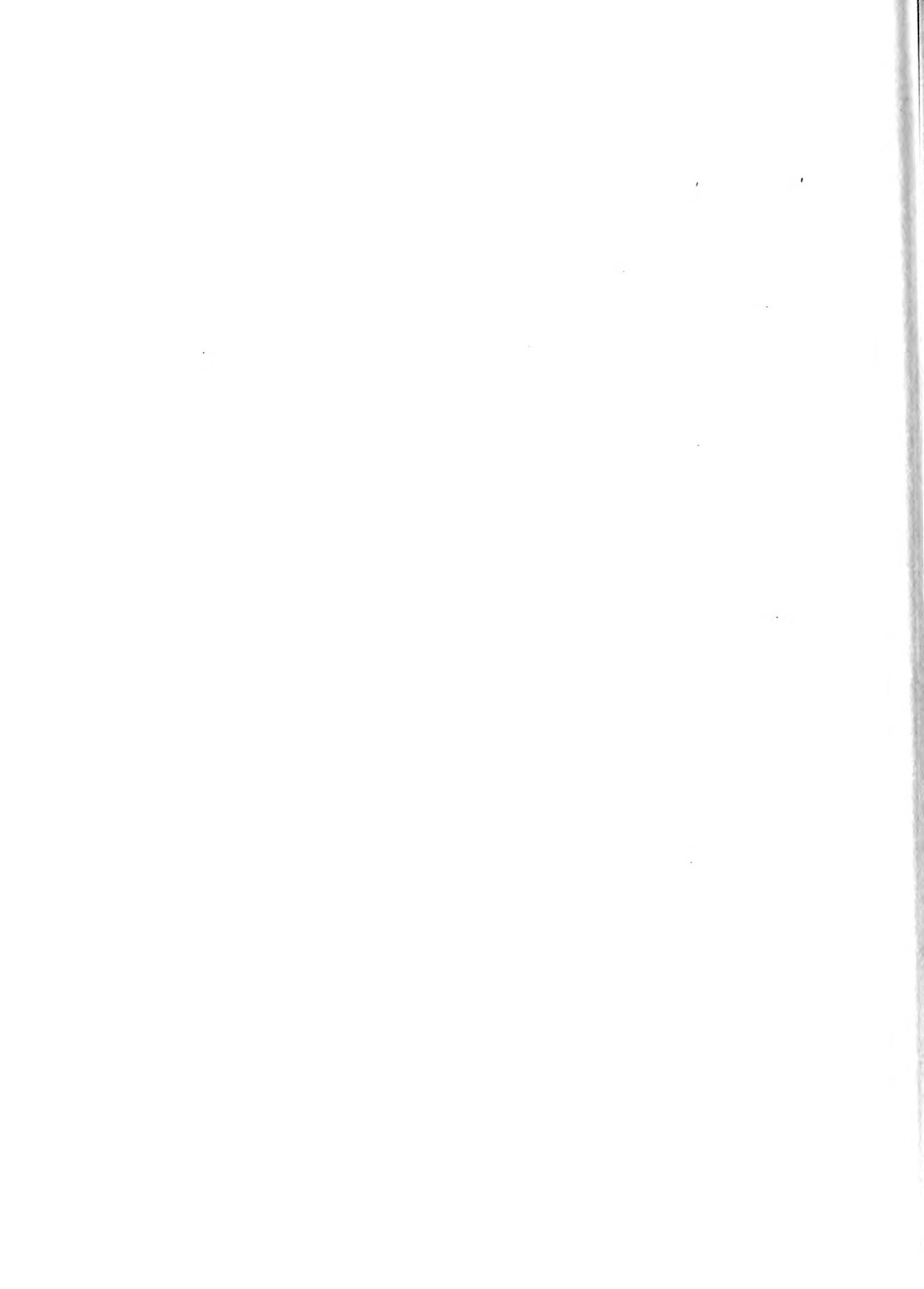
The lake of Geneva—one of the most celebrated in Europe—extends in the form of a crescent between Switzerland and Savoy, and occupies part of the great valley which separates the Alps from the Jura ridge. Its length along the north or Swiss shore is fifty miles; on the side of Savoy forty-two; its greatest breadth is ten miles; and its greatest depth about one thousand feet. In summer its tributary streams, of which by far the largest is the Rhone, are swelled by the melting of the snows, and cause a rise of several feet in the water of the lake. It is observed also to have an alternation of rise and fall in stormy weather, sometimes for several hours together, owing perhaps to the influence of electrical clouds. It is never known to be frozen, and its water is beautifully clear, except at the influx of the muddy current of the Rhone. The scenery all around is most magnificent, the north side being fertile and beautifully diversified, whilst the south side rises gradually until its mountains form the highest of the Alpine range.











ROLAND GRÆME'S FIRST INTERVIEW WITH  
CATHARINE SEYTON.

(FROM SIR WALTER SCOTT'S "ABBOT.")

BY J. NASH.

WE have here a very spirited embodying of the scene in Sir Walter Scott's "Abbot," where the puzzled Roland is left by his ancient conductors in company with the merry and piquante Catharine, "that they may become better acquainted;" such better acquaintance, however, being to be made under the watchful surveillance of the two ancients, who pursue their conversation while gravely pacing the outer balcony. The moment chosen by the artist is that where the maiden's sudden and unexpected risibility has surprised and annoyed the bewildered Roland Græme, who "sat with some impatience until Catharine had exhausted either her power or her desire of laughing, and was returning with good grace to the exercise of her needle."

The incident is vividly expressed both in the countenances and actions of the figures; and the costumes, furniture, and other accompaniments, display great taste and antiquarian knowledge. The light is judiciously introduced, so as to bring the principal actors prominently into notice, while the architecture and decorations of the apartment are kept in comparative obscurity, but yet allowing all the objects to be sufficiently distinguishable.

---

HURST CASTLE, HAMPSHIRE.

BY VICKERS.

A BEAUTIFUL marine effect; the water alive with motion, and the sky

filled with light and driving clouds, admirably contributing to the consistency of the scene—sunshine and wind without the excess which impresses the idea of danger; the building which gives a name to the picture forming a small object in the distant line of coast. The aerial perspective is expressed with a fine gradation of tints, and the deep cloudy shadow which traverses the face of the water is boldly and magnificently given, itself broken and crossed by the light spray which dashes against the sides of the vessel in the centre. The science and skill of the engraver are exquisitely exerted in the playfully varied course of the lines which so perfectly illustrate the salient undulation of the waves and the scintillations of their foamy crests.

---

## CAEN CATHEDRAL.

BY D. ROBERTS.

A SPLENDID pile, exhibited so as to combine detail with magnitude. The minute work and capricious architecture of the advanced portion illuminated by bright sunshine, the obscured massiveness of the middle division, and the tower and spire thrown into distance, and rising in glistening radiance into the mild sky, give a powerful and interesting presentation of the venerable edifice; and the strong shadow into which the neighbouring objects are thrown assists the striking contrast, and displays the extent of the building with additional force.

The tower and spire of this church, which is known by the name of "*St. Pierre de Darnetal*," are of the most admirable form and workmanship. The extreme delicacy and picturesque effect of the stone-work of the spire, as well as the lightness and imposing consequence given to the tower upon which the spire rests, are of a character peculiar to itself. The whole viewed from any aspect has a rich and charming effect. The style of the body of the church will not bear severe criticism. It is not











only florid Gothic, but, if possible, surpasses the luxuriance of that style in the superabundance of its decoration. The parts put together at various times, and overloaded with ornaments of several periods, exhibit more than one style of architecture,—the latest designed in the Italian style, introduced in the reign of Francis I. The buttresses are, for the most part, lofty and airy. In the midst of these varied styles of architecture, the tower and spire of a pure style rise majestically a proud memorial of the skill and taste of a master-mind. Bourgueville, in his “*Recherches et Antiquitéz de la Ville et Université de Caen, &c.*” 1588, is extremely particular, and even eloquent, in his accounts of the tower. He says that he had seen towers at Paris, Rouen, Toulouse, Avignon, Narbonne, Montpellier, Lyons, Amiens, Chartres, Angiers, Bayeux, Constance’s and those of St. Stephen at Caen, and others in divers parts of France, which are built in a pyramidal form; but this tower of St. Peter exceeded all the others, as well in the height, as in its curious form of construction. Dr. Dibdin, in the account of his travels in France and Germany, speaking of the same subject, says, “I am not sure that I can recollect any thing of equal beauty and effect in the whole range of ecclesiastical edifices in our own country. Such a tower and spire, if found in England, must be looked for in Salisbury Cathedral; but though this latter is much loftier, it is stiff, cold, and formal, in comparison with that of ‘*St. Pierre de Darnetal*,’ at Caen.”

---

## CHRISTOPHER SLY AND THE HOSTESS.

BY J. NASH.

HOSTESS.—You will not pay for the glasses you have burst?

SLY.—No, not a denier: go by, says Jeronimy;—

Go to thy cold bed, and warm thee.—*Taming of the Shrew*, Induction, Scene 1.

A WELL imagined and spirited impersonation of the scene;—the hostess, well fed and voluminously clad, wears an air of defiance and affronted

determination, now that her guest can no longer pay for his ale or his broken glasses; — the drunken tinker, full of easy indifference and joyous mobility, snaps his fingers in her face, as, in his uncouth dance, he nearly places the centre of gravity of his person “without the base” of support. But, bewildered as he is, he still carries in his countenance an air of contemplative self-importance, as becomes him who reads the Chronicles, “whose ancestors came in with the Conqueror;” and who is moreover a man of learning, and can jabber Latin withal, and mystify a troublesome applicant. The scene is quiet and pleasing, as befits the lone but snug public-house. The ornaments of the building are in good taste, and the general effect, clear and forcible.

## WALTHAM CROSS.

BY W. B. CLARKE, ARCHITECT.

Gothic architecture is much and deservedly admired in this country, where it has, perhaps, arrived at the highest state of perfection. It is, however, as pleasing to an English mind for its historical recollections and associations, as for its intrinsic beauty.

The architect who has lately restored this interesting monument, has given us an opportunity of perpetuating the memory of it; and our engraving from his drawing presents a delightful picture of this structure as it might have appeared in the 13th century, accompanied with its probable accessories. The beauty of the edifice, highly enriched and adorned with sculpture; its elegant spire finely relieved against the light and varied sky; the pious group engaged in adoration; the monk pursuing his way to join the procession of the order returning to their abbey,—bring to our mind the history and customs of times long since past, never to return.

The landscape is admirably adapted to the principal object of the picture; in the distance is the Abbey of Waltham, with the marshes











flooded, forming an extensive lake—a circumstance of frequent occurrence even at the present day.

The architecture of this Cross is of the early English style, highly enriched, but is charged with a variety of ornament well-designed, and executed in a masterly manner. It was probably designed by a monk of the adjoining abbey, as at that period the religious classes monopolized not only all the learning, but all the taste of the country.

The view presented by the engraving represents the Cross as it most probably appeared at the period of its first erection, with all the steps which originally formed its base. It was erected about the year 1290, at the command of Edward I. to the memory of his Queen Eleanor, who was the daughter of Ferdinand, third King of Castile and Leon. She was married to Edward I. of England in 1254; and a more truly happy union can hardly be recorded in the annals of royal wedlock. For thirty-six years she was never separated from her husband, attending him through all his campaigns, and sharing with him in all the difficulties and dangers of his military expeditions. In one of these expeditions, her husband having been stabbed with a poisoned dagger, she sucked the poison from the wound, and thus saved his life at the imminent hazard of her own.

The incidents in the life of this amiable Queen are few; but history has handed down her name as coupled with all the domestic virtues, and recorded her as a rare example of active and useful benevolence. “She was,” says Holinshed, “a godlie and modest princesse, full of pitie, and one that shewed much fauour to the English nation; readie to releene euerie man’s greefe that sustained wrong, and to make them freends that were at discord so farre as in hir laie.” And Walsingham adds, “that her ears were always open to the complaints of the oppressed; that she discouraged every act of tyrrany on the part of the nobles over their dependants, a vice too common in the days of feudal power; and that she was, as it were, the pillar of the realm.”

Edward appears to have returned the love of his amiable consort with corresponding affection, and to have mourned her loss with a grief that was sincere. This event happened on the 27th of November,

1290, near Herdely, in Nottinghamshire, whilst she was accompanying her lord into Scotland; and, being carried to the house of a neighbouring gentleman, she expired, to the great grief of her husband and the whole nation. Edward returned slowly with the body to Westminster, where she was buried, according to Fabian, "in the Chapell of seynt Edwarde, at ye fete of Henry the Third." The King attended during the whole progress as chief mourner, and wherever the body rested in its route from Nottinghamshire to the place of its interment, he erected a cross, with statues of the Queen as monuments of his affection, "in order," according to Walsingham, "that all passengers might be reminded to breathe a prayer for her soul." Of these crosses, which, Gough very justly remarks, "are so many memorials of conjugal love, unparalleled in any other kingdom," three only remain, namely, Geddington, Northampton, and Waltham, which last is a master-piece of the best period of Gothic art, and worthy to be preserved to posterity, both as a rare historical monument, and an admirable specimen of architecture; and from the prevailing taste for keeping up our national monuments, there have been found amateurs willing to subscribe their mite towards its repair or restoration.

About the year 1720, the Royal Society of Antiquaries, at the instance of Dr. Stukely, caused the foundation to be repaired in brickwork, and posts and rails to be placed around it.

On the 29th of October, 1831, a meeting of gentlemen residing in the neighbourhood of the cross was convened, for the purpose of devising means to restore this ancient public monument, when it was resolved to raise a subscription for that purpose. Aided by the munificence of Lord Hardwick, a great patron of art, lately deceased, and Sir Abraham Hume, Bart., and the exertions of Edward Clarke, Esq., a resident of the place, an adequate sum was eventually raised; and the restoration of the building has been effected under the gratuitous superintendence of Mr. William Barnard Clarke, architect. Only four of the original steps, however, have been restored; the ground having been gradually raised by the accumulated materials laid from time to time to repair the road which runs round the north-west side of the





building. An angle of the inn which formerly abutted on the building has been removed, leaving the cross isolated ; surrounded, however, by palisades to protect it from injury. A second subscription, under the patronage of Queen Adelaide, was raised for the purpose of restoring the statue of Queen Eleanor, which has been since perfected by Mr. Westmacott, R.A.

---

### PONT GWRYD, WITH SNOWDON IN THE DISTANCE.

BY J. C. BENTLEY.

THIS picture presents a characteristic scene of open country in Wales. The brawling mountain-stream eddying over rocks, and broken into rapids; the remains of the bridge, once a distinguished structure, but now rendered available only by the rough planks thrown across the ruined piers; and the majestic summit of Snowdon rising in the distance, are elements to form a pleasing and varied, though somewhat wild, prospect. The Artist has shown much skill in the expression of the gradually receding space; and the clear and distinct precision with which he has depicted the nearer objects as well as the more distant without impairing the harmony of the picture, shows a very remarkable attention to nature. Mr. Bentley combines the skill of an engraver with that of a painter.

---

### ALBERT OF GIERSTEIN CITING THE DUKE OF BURGUNDY TO APPEAR BEFORE THE VEHME GERICHTE.

BY G. CATTERMOLE.

THE varied talent of Mr. Cattermole is conspicuous in this picture. In historical subjects as in landscape he is equally felicitous. The light concentrated on the principal figure, relieved by the deep gloom of the apart-

ment, with the harmonious blendings of the middle tints, render this subject perfect in point of effect.

The Wehme (or Vehme) Gerichte, described by Sir Walter Scott in the romance of Anne of Gierstein, was a secret and inquisitorial court, established many centuries since in Germany, and said to exist there even at the present day. Its power consisted in a wide system of espionage; and its influence was so great, that at the thought of this association even kings and emperors trembled on their thrones, and, tyrants themselves, they feared that dark institution, which, unseen, dealt destruction alike to prince and peasant.

In the romance there is a very clear and interesting description of that fearful tribunal, to which individuals were cited to answer the charges brought against them by their accusers. In this design the Artist appears to have intended to represent such a citation on an individual of distinction; and, with a little license, we may fairly suppose that the personages are intended for the Count Albert of Gierstein, a noted member of the Vehmique institution, and Charles the Bold, Duke of Burgundy, the most passionate prince of the age. Fear and anger are ably expressed on the countenance of the Duke, while the masked figure in the vulture-like helmet may be considered the Count Albert, who had undertaken to cite the Duke to appear before the Holy Vehme.

In the detail of the picture the Artist has not forgotten the "citation signetted with three crosses," and the long straight sword with a handle in the form of a cross, a characteristic emblem of this institution. This work of art is altogether a very meritorious production.

---

### WREPLE CASTLE.

(Formerly the seat of the Northumberland Family.)

BY W. NESFIELD.

In this landscape a fine breadth of light is thrown on the large square tower of the castle, round which the thick ivy is clustered; and the dark











bold foreground reminds us of the beautiful effects produced by that admirable painter of nature, Gainsborough.

This fine baronial castle, now in ruins, was built, according to Mr. Lewis, (*Lewis's Topographical Dictionary*), "by Thomas Percy, Earl of Worcester, who was made prisoner at the battle of Shrewsbury, and afterwards beheaded. This once princely mansion continued to be the seat of the Northumberland family till the civil wars in the reign of Charles I., when it was demolished by order of the Parliament."

Wressle (or Wressel) Castle, in the parish of the same name, is situated in the wapentake or hundred of Harthill, in the East Riding of the county of York, and is distant four miles from Howden, anciently called Hovedon. The village is small, but the church is a very ancient building, and is what is called a discharged vicarage, having been valued in the king's books (*Valor Ecclesiasticus, temp. Hen. VIII.*) at the yearly assessment of 5*l.* 13*s.* 9*d.* The Earl of Egremont has here a country seat.

---

## THE VILLAGE OF CHEDDER IN SOMERSETSHIRE.

BY J. B. PYNE.

HERE is one of those retired spots which are frequently to be met with in the mountainous and rocky parts of England.

The village of Chedder is in Somersetshire, seven miles from Wells, and is situated near the town of Axbridge on the river Ax. It is built immediately under the south-west side of the Mendip Hills. The village and adjacent scenery are peculiarly romantic. A remarkable chasm, open to the very base of the hills, forms the celebrated cliffs of Chedder. These cliffs extend quite through the south-west ridge of Mendip, to the distance of two miles. The bold rocks, rich with minerals, rise perpendicularly to the height of three hundred feet.

Their picturesqueness is extreme, many parts having the appearance of ruined castles with fallen battlements, and high Gothic pinnacles tower-

ing above them; dark yews grow in the clefts of the rock, and thick and tangled ivy contrasts finely with the brilliant tints of the stone: the situation affords to the painter an ample field of study. The entrance to this picturesque chasm is near a mill turned by a rapid brook, a tributary stream to the Ax; and this appears to be the situation which the artist has chosen for his view. It presents a beautiful picture. The lowly quiet village and the calm of the small head of water are finely contrasted with the lofty and wild-looking crags which almost overhang the humble dwellings of the villagers, threatening them with destruction. The sunbeam lighting up the tops of the distant cliffs, leaving the faint outline of their bold bases indistinctly shadowed out in the misty atmosphere below; the deep tone of the middle distance, the village well relieved, and the brilliance, combined with the richness of the foreground, evince a pure and elegant taste but rarely to be met with.

Cheddar, in addition to its picturesque beauties, possesses superior pastures, to which is attributed the fine cheese produced from the dairies of that neighbourhood.

---

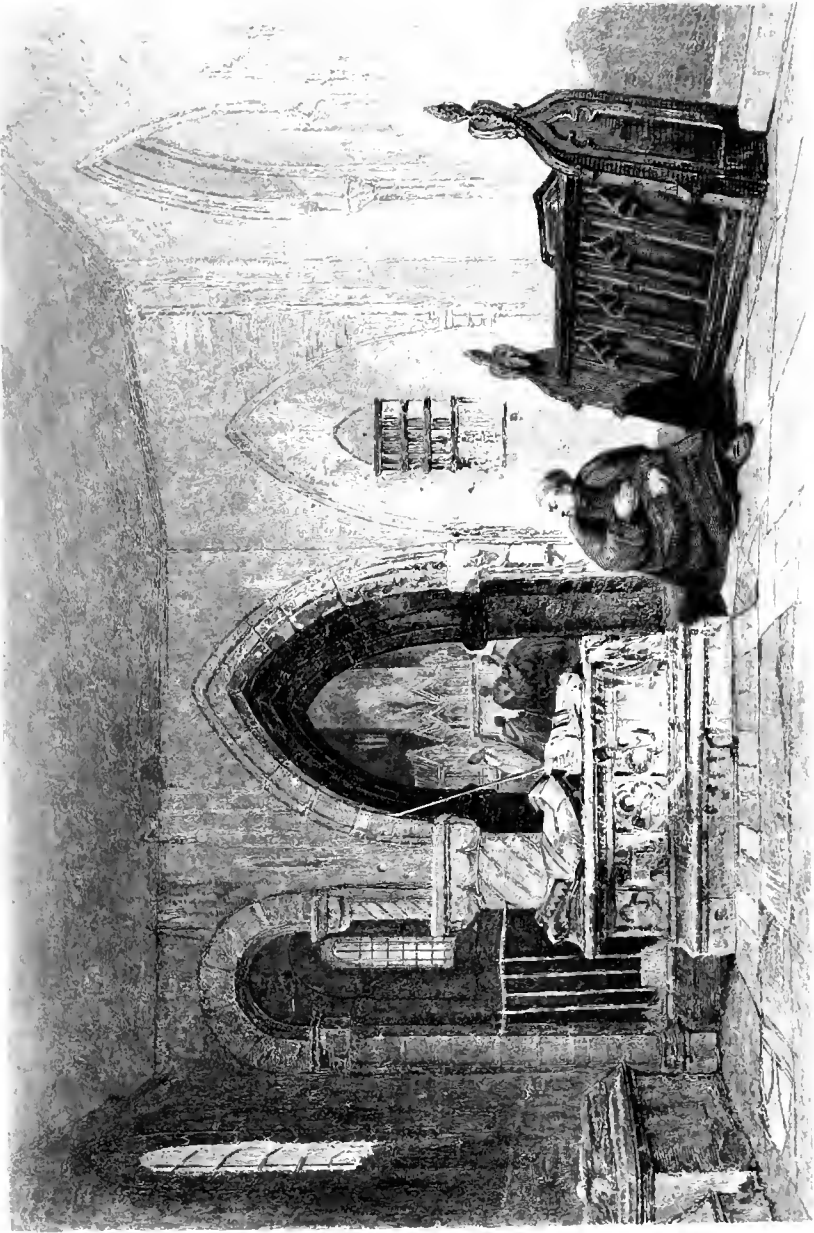
QUASIMODO, THE HUNCHBACK OF NÔTRE DÂME, COMMUNING WITH THE MARBLE EFFIGIES OF THE CATHEDRAL.

BY G. CATTERMOLE.

This engraving is after a design from the celebrated romance of *Nôtre Dame* by Victor Hugo. The artist here displays a very correct knowledge of Gothic architecture, over which he has thrown a brilliant effect. There is great beauty in the light breaking over the tomb; fine contrast in the dark oak stall, relieved against the wall; great taste is displayed in the play of light and shade about the high altar of the cathedral, and not less skill in throwing it into distance by the relief from the deep shadow of the Gothic pointed archway leading into the cell where the unfortunate solitary object, the deaf Quasimodo, appears squatted down,















apostrophising the silent statues. This is the moment chosen by the artist, who has contrived, by his knowledge of the accessories, and his taste in arranging them, to throw an air of romance over the entire scene.

---

### MILL ON THE LYNN, NORTH DEVON.

J. B. PYNE.

FROM such simple materials the painter, Mr. J. B. Pyne, of Bristol, has produced a most agreeable picture. The correct touch, representing the foliage of nature with extreme fidelity, combined with a broad sunny effect, has mainly contributed to render this subject pleasing and picturesque.

The scene is truly English, and breathes an air of pastoral poetry: it reminds us of the

“ . . . . . brook that turns a mill,  
With many a fall, shall linger near.”—*Rogers.*

---

### FORT ROUGE, CALAIS.

D. COX.

THE approach to Calais must be fresh in the memory of a great many of our readers. The entrance to the harbour does not present the most favourable point of view for a picture; yet the subject has been ably treated by Mr. Cox, an artist of considerable reputation in the original and unrivalled school of British painters in water colours. Mr. Cox is esteemed by painters and connoisseurs in that medium of the pictorial art, one of the richest colourists of the day.

In this picture, an excellent specimen of the artist's style, more life

and variety has been infused than might have been expected in a subject which possesses but a small share of pictorial interest. The historical features of the scene, on the other hand, are highly interesting. The English, about the year 1347, in the reign of Edward III., after a long siege, became possessed of Calais, the key to France; of which they retained the possession above two centuries, when, in the reign of Mary, 1557, it was suddenly attacked by the French and obliged to capitulate in less than eight days. During the time it was held by the English it became the arena of many a bloody struggle,—the scene of many a costly pageant.

---

### THE BANQUET,

AFTER THE ENROLMENT OF QUENTEN DURWARD AMONGST THE SCOTTISH  
ARCHERS OF LOUIS XI.

G. CATTERMOLE.

This is another design from the skilful pencil of Mr. Cattermole, in which his taste and antiquarian knowledge are highly preeminent. All the various tints of this busy scene are most harmoniously blended. The subject of this picture probably represents the old Lord Crawford, who imperceptibly has glided into the seat prepared for him by the Scottish archers, on the occasion of the enrolment of Quenten Durward, after his escape from the clutches of the Provost Marshal, the cruel Tristan l'Hermite. The rich deep tones and the sparkling lights give a surprising vivacity and brilliancy to the scene.

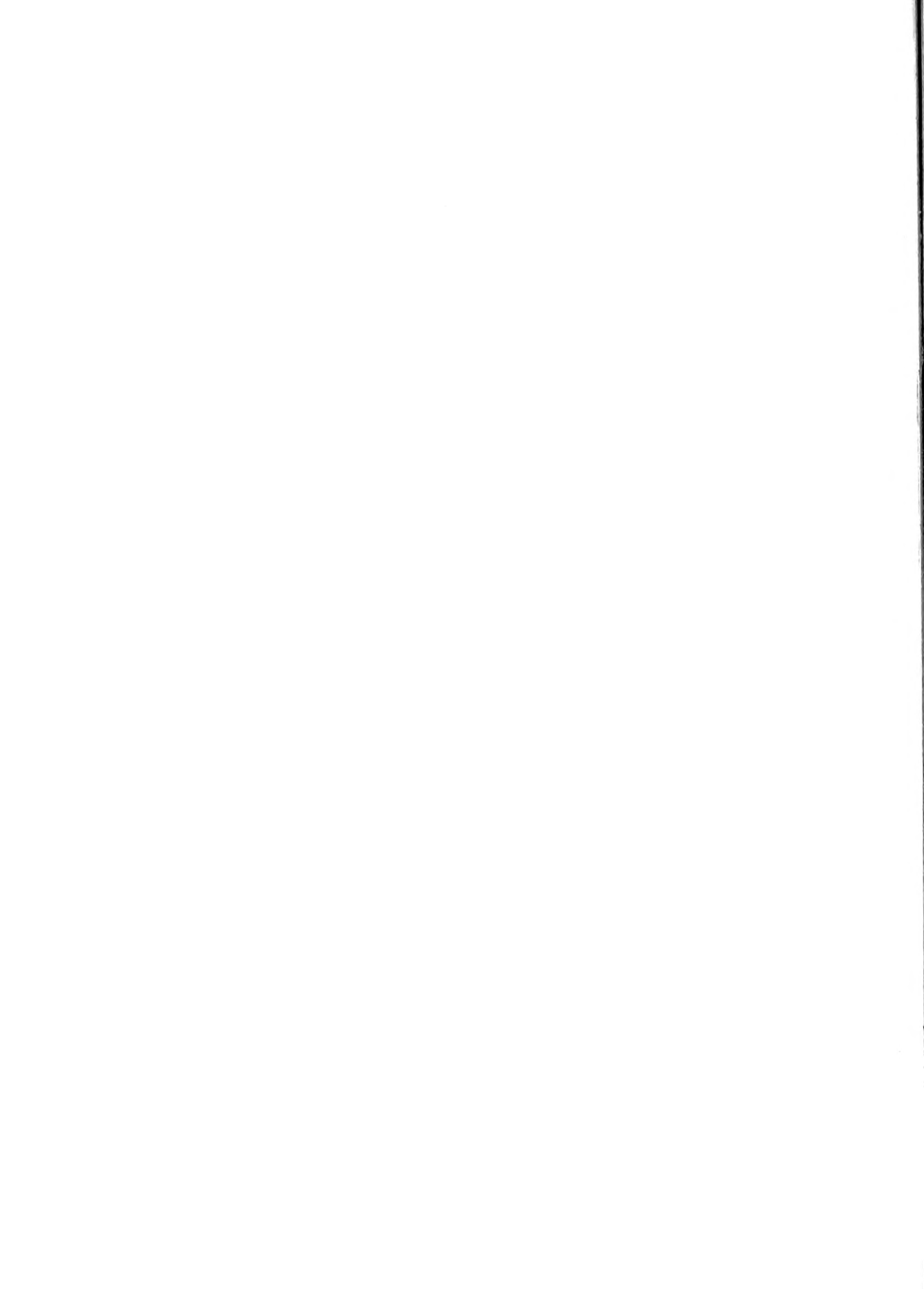
---

### GREENWICH HOSPITAL.

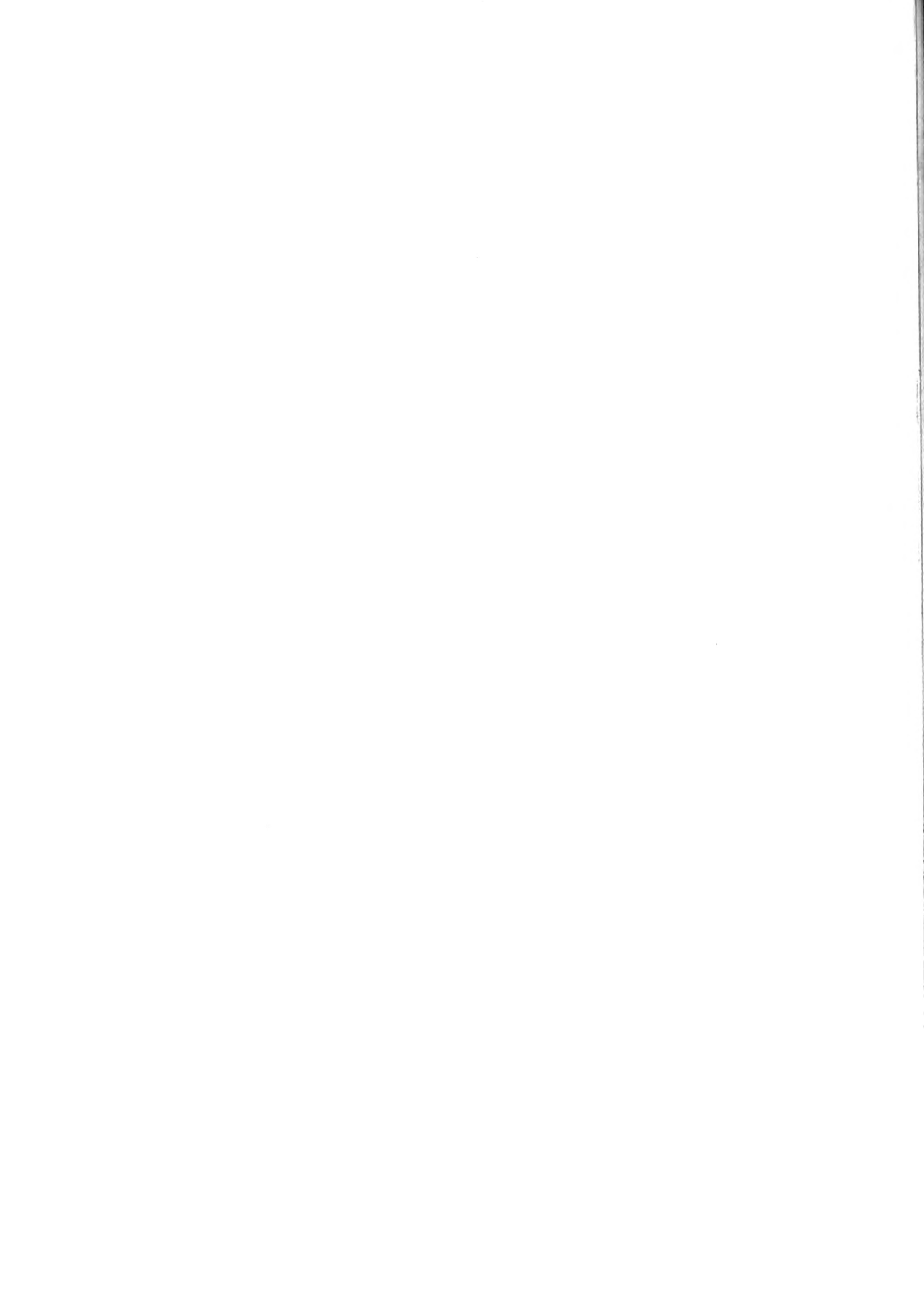
T. HOLLAND.

GREENWICH Hospital may be considered with truth one of the finest edifices in this country; and applied, as it is, to one of the most bene-

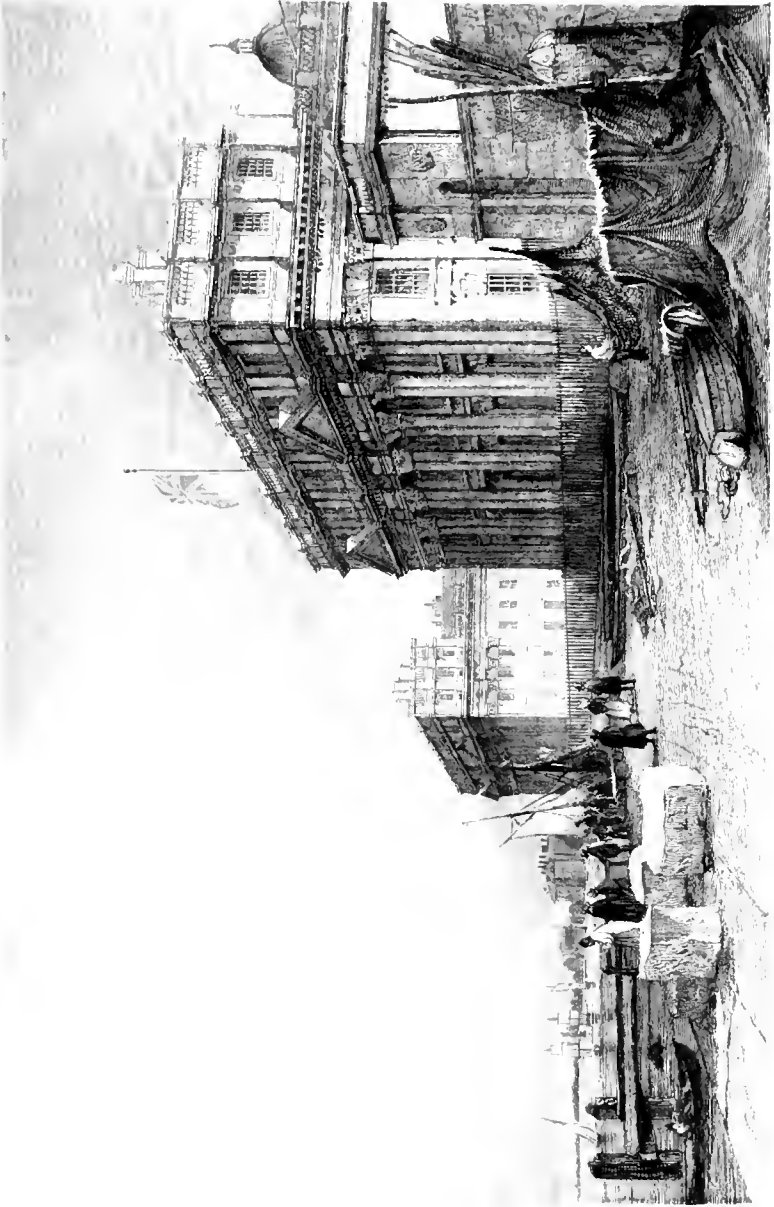






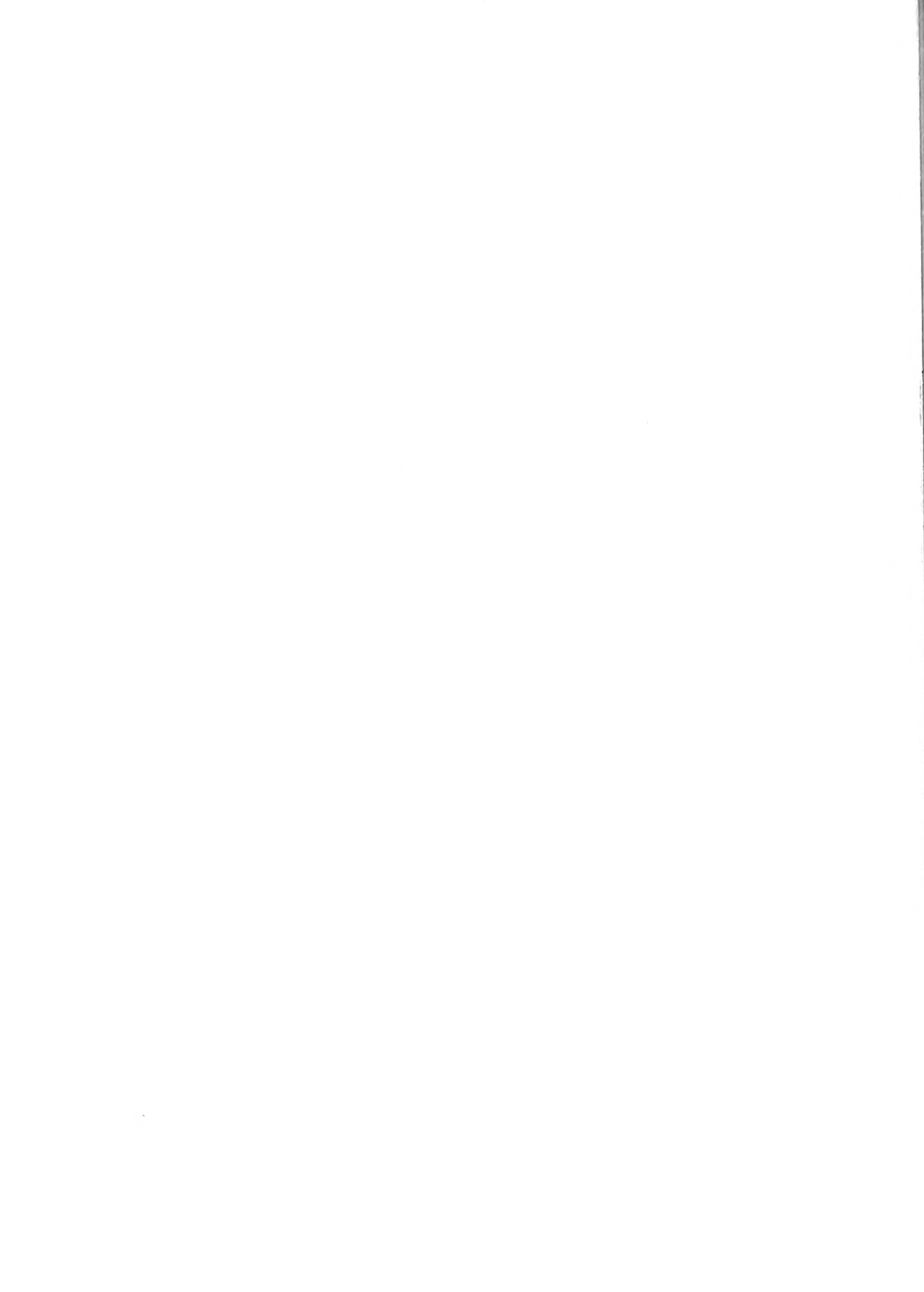












The views from the hills in the park are very beautiful. Looking over the tops of the old oaks, which grow in clumps out of deep hollows and embrowned dells, the eye falls on that noble structure the hospital, rising in the midst of an amphitheatre of wood ; beyond this are the two reaches of the river, making that beautiful serpentine which forms the Isle of Dogs ; on the river, the shipping of all countries constitute a continually moving and varied panorama ; and in the distance a fine tract of country, leading to one of the most extensive capitals in the world, bounds this magnificent prospect. The Thames opposite the hospital is very broad and the channel deep, and at some very high tides the water is salt.

---

### BROADSTAIRS.

R. BRANDARD.

By the felicitous arrangement of light and shade the artist is enabled from slight materials to produce a lively and agreeable picture. The aërial and sunny effect of this subject is remarkably fine. Immense space and distance are gained from the contrast of the rich foreground, and the figures in perspective, with the light tints of the sky, and the more distant colour of the ocean. Broadstairs, or more properly Bradstow, a fashionable watering-place, is a considerable hamlet in the parish of St. Peter in the Isle of Thanet. This place has increased greatly within the last century. In the year 1656 there were only eighteen houses assessed to the poor's-rate, which in 1759 were increased to sixty. At the present time, 1835, the place deserves rather the appellation of town than hamlet. Opposite the town, at the distance of about two leagues from the shore, are the Goodwin Sands extending ten miles from north to south, and about two miles in breadth from east to west. Ships striking here seldom escape destruction. The most extensive injury on record ever experienced on this spot by the British navy was on the 27th of November 1703, when the Stirling Castle, the Restoration, the Northumberland, and the

ficent purposes, as a dwelling for our veteran seamen, it must be viewed by Englishmen with the highest feelings of national pride. Here, after a life of toil, the brave sailor finds a peaceful home; a home which, from its situation, constantly reminds him of the scenes in which he has passed his early life.

The point of view represents the finest features of this princely pile, and the artist has given great depth and richness of colour to the mass of building, and at the same time, has paid due attention to the details and fine proportions of this masterpiece of architecture, the design of the celebrated Inigo Jones, who had studied in the Italian school. The foreground is peculiarly bold and effective, and the bank of the river is expressed with great fidelity, giving to the locality an air of truth, which is too often destroyed by the painter for the sake of the composition.

Greenwich Hospital is situated on the banks of the Thames, in the county of Kent, five miles east of London. Anciently there stood on this spot a palace built by Duke Humphry of Gloucester, in the reign of Henry V., which was afterwards enlarged by Henry VII., and finally completed by Henry VIII., who resided continually at that place. The Queens Mary and Elizabeth, who were born there, made it also frequently their place of abode. The palace eventually becoming neglected was pulled down in the reign of Charles II., who commenced another, after the designs of Inigo Jones, on the site of the ancient edifice; at the same time also he enlarged and inclosed the park, and built an observatory on the site of a tower erected by the same Duke Humphry. A portion only of this palace was finished during the lifetime of Charles. It was finally completed in 1694 by William III., who converted it into a royal hospital for old and disabled seamen, about two thousand of whom are maintained here.

This institution is principally supported by the proceeds from the Earl of Derwentwater's estate, which was settled on it by Parliament in 1732; in addition to which more than 60,000*l.* have been bestowed upon it at various times by private benefactors. The allowance made to the pensioners out of those funds is considered to be on a liberal scale. The governor is generally an old naval officer.







Mary, were unfortunately lost on these sands, and no less than eleven hundred seamen perished.

### TIVOLI.

W. HAVELL.

TIVOLI, the ancient Tibur, stands on a hill covered with groves of olive trees. The town boasts a high antiquity, and still possesses a considerable population. The situation is beautiful: sheltered on one side by Monte Catili and a semicircular range of Sabine mountains, it commands on the other an extensive view over the Campagna, bounded by the sea, Rome, Monte Soracte, and the pyramidal hills of Monticelli, and Monte Rotonda, the ancient Eretrum.

The pride and ornament of Tivoli was the beautiful cascade which fell from the Anio near the temple of Vesta. This cascade was destroyed a few years since in consequence of the river having risen much beyond its usual height. The injury was repaired by an artificial dam, constructed during the pontificate of Leo XII.; but, as may be well supposed, this contrivance has not restored the cascade to its natural and pristine beauty. Before its destruction by the devastating flood, the river, having meandered from its source through the valleys of Sabina, glided gently through Tivoli, till, coming to the brink of a rock, it precipitated itself in one mass down the steep, and then boiling for an instant in its narrow channel, rushed headlong through a chasm into a cavern below.

The banks of the channel rise to the height of two hundred feet, their sides being partially covered with shrubs and verdure, and on the summit of one of them stands the celebrated building called the Temple of the Sibyl, but which has been with more reason attributed to Vesta. The temple, like all those dedicated to this goddess, is of a circular form, and of the Corinthian order. It was built in the reign of Augustus, and has been universally admired, more on account of the beauty of its proportions and the situation in which it is placed than for its size. The cell of the temple was originally surrounded with eighteen columns, ten of which, with their entablature, still remain. The Earl of Bristol is reported to have offered a considerable sum for this ruin, with the view of removing it to England and re-erecting it in his park. This intention

was fortunately frustrated by a prohibition of the Papal Government, grounded on a declaration that ruins were public property.

Mr. Havell has had a delightful subject to deal with, and one which has afforded him ample scope to display very considerable taste and skill. The still quiet of the air and the clear light of day are beautifully expressed ; indeed there are few artists who can produce the effect of sunshine and the stillness of scenery equal to Mr. Havell.

### SEA-SHORE.

D. COX.

MARINE painting must, from our insular position, be always a pleasing branch of the pictorial art to Englishmen : this engraving will therefore be an agreeable addition to the varied scenes so often drawn from the same source. The subject, which has been ably treated by Mr. Cox, though simple in composition, is finely arranged. The drawing is marked by great freedom and truth, and the colouring is not less rich, producing a most delightful effect.

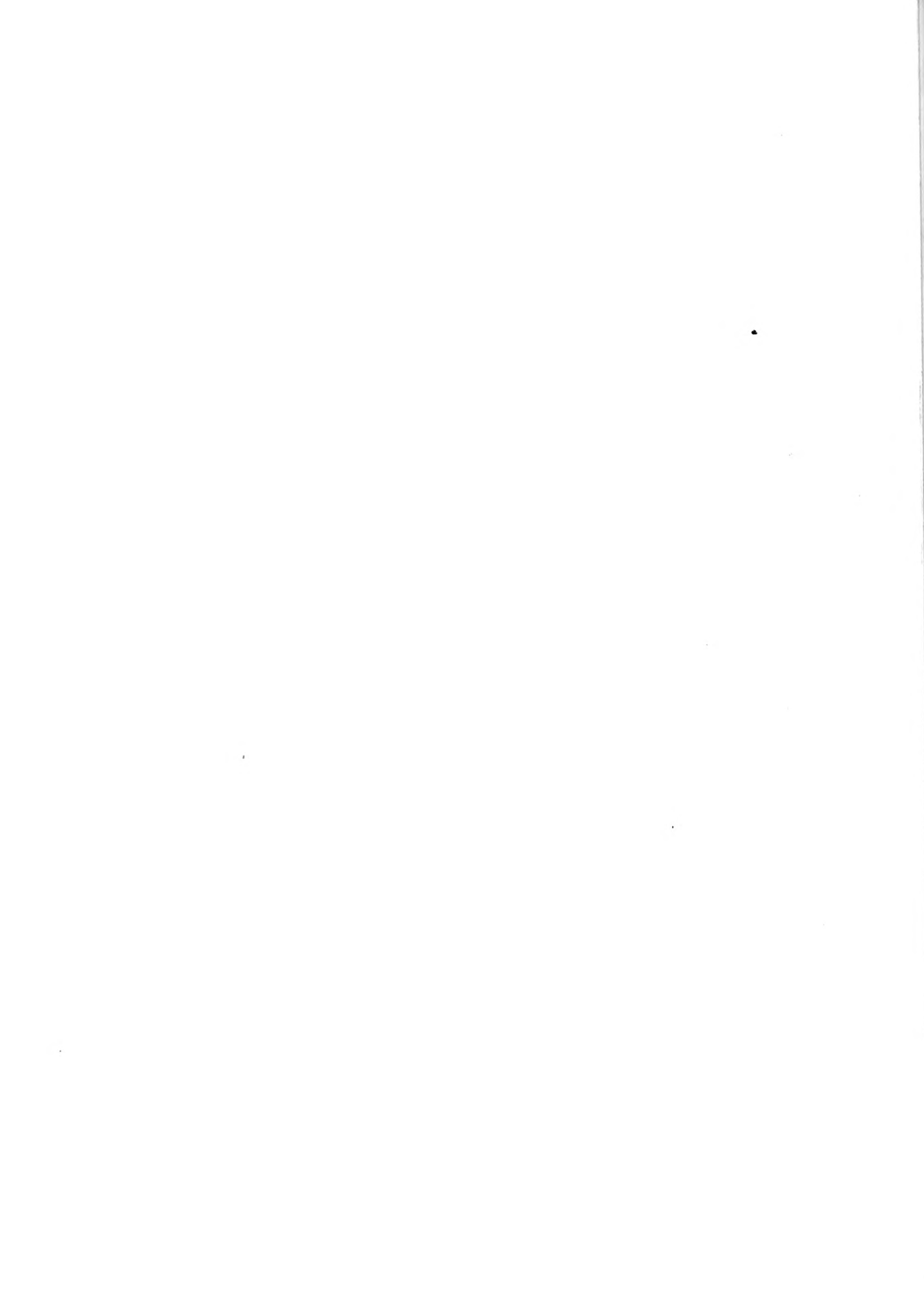
### KATZE, A CASTLE ON THE RHINE.

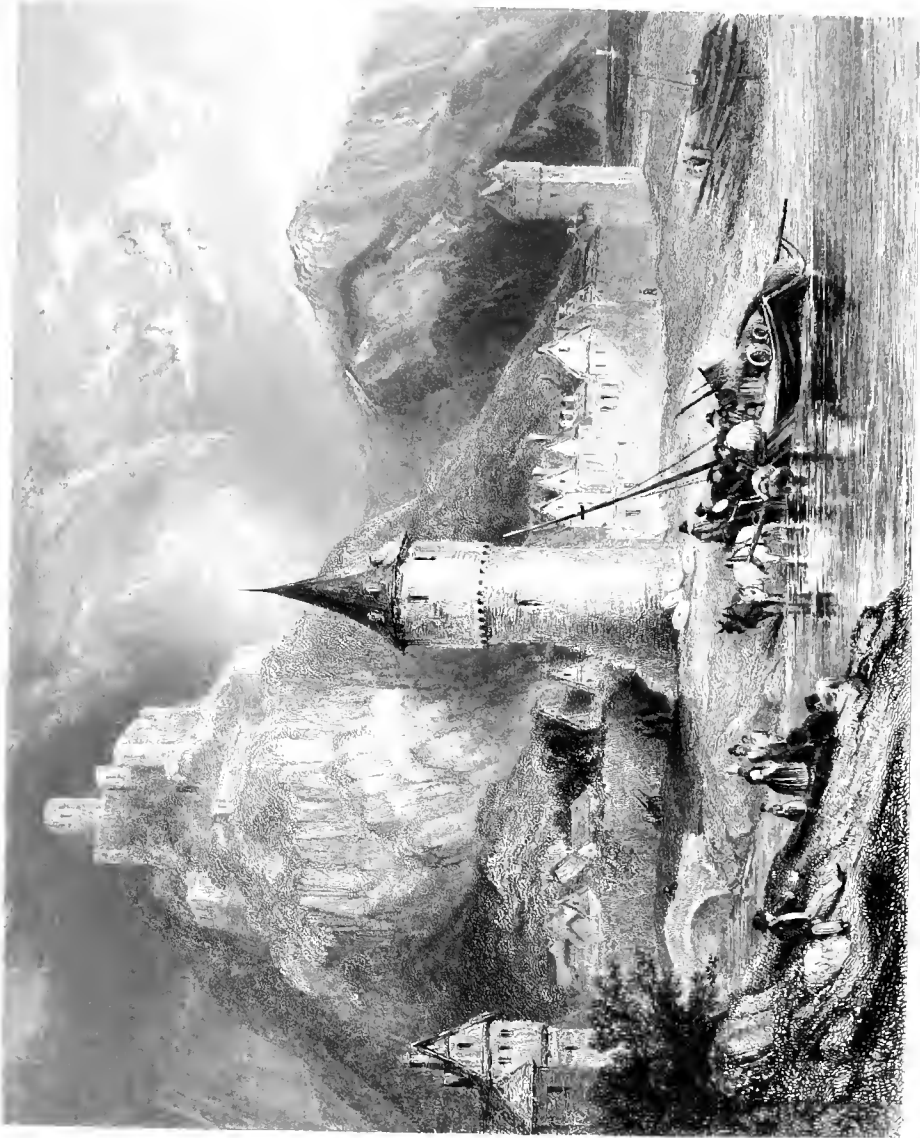
H. BROWNE.

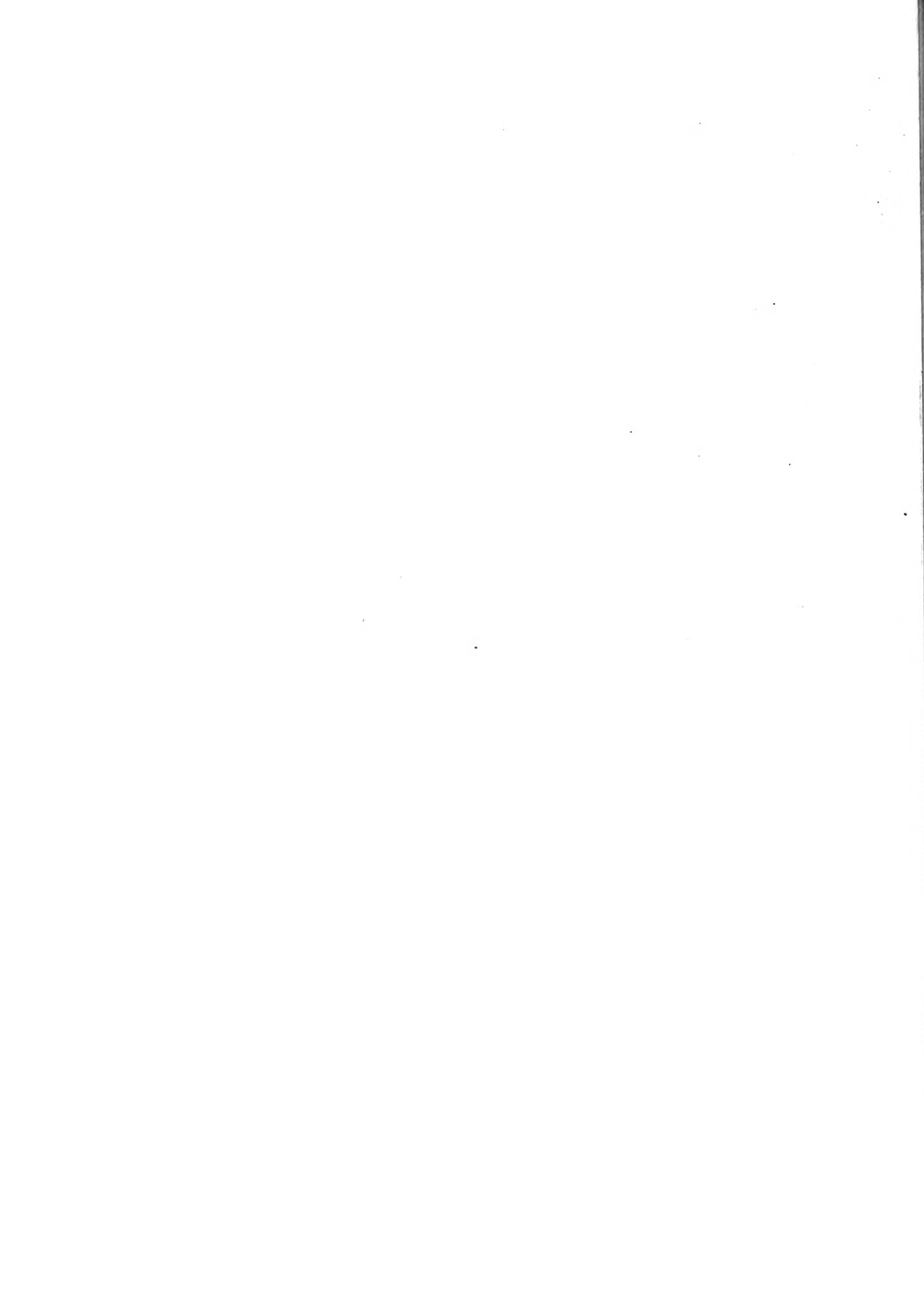
THE Rhine abounds in wild and romantic scenery, admirably calculated to excite the feelings and call forth the pencil of the artist. The subject before us has been well chosen by Mr. Browne, a young painter of great promise. The light and shade are arranged with considerable skill, producing a pleasing and varied effect. The scene is one of great beauty, and has afforded the artist an opportunity of producing an excellent specimen of his talent.

The ruins of the Katze, or the Cat, are situated near St. Goar, on that majestic river the Rhine, between the Rheinfels and the Lurley-berg, remarkable for its echo. The castle rises behind the town of Goarhausen. The inhabitants of this district were anciently called Katten, and the place is now known by the name of Katze. The territory belonged formerly to a noble family bearing the name of Katzenellenbogen. The castle, which was built in the year 1393 by the third Count of that name, was partially destroyed by Napoleon in 1807.















THE  
GALLERY  
OF  
MODERN BRITISH ARTISTS.

---

ROMEO AND JULIET.

J. M. WRIGHT.

ACT IV. SCENE V.

NURSE. Mistress!—what, mistress!—Juliet!—fast, I warrant her, she :—  
Why, lamb!—why, lady!—fye, you slug-a-bed!—  
Why, love, I say!—madam! sweet-heart!—why, bride!—  
What, not a word?

To the historical painter the poetical and natural descriptions of our immortal bard offer an almost infinite variety of subjects for his pencil. From this great poet, Mr. Wright, a talented artist of the present day, has chosen a well known and highly interesting subject, in the design and execution of which he has displayed great taste. The simplicity of the composition is quite in the Stothard school, and the merit of the design is enhanced by the correct drawing of the figures, and the rich depth of colour in the draperies

---

LLANGOLLEN.

C. MARSHALL.

THIS beautiful view is from the pencil of Mr. Marshall, a young artist of great promise in the art of landscape-painting, and who may be ranked

among the first painters in that branch of the pictorial art. In the subject before us, which is well adapted for the burin of the engraver, a very brilliant, rich, and harmonious effect is produced. In the distance the romantic castle called "Crow Castle" is happily introduced.

The beauties of the Vale of Llangollen are celebrated both in prose and verse. It is watered by the river Deva, and has a canal from the Pont y Crysylan aqueduct, running through its whole length to the Oernant slate-quarries. This vale is situated in the county of Denbigh, North Wales.

---

### SCARBOROUGH CASTLE.

J. C. BENTLEY.

MR. Bentley has infused great life and vigour into this beautiful marine picture, in which the fine old Castle of Scarborough forms a principal feature. A light and varied effect is finely introduced and contrasted with the deep gloom of a part of the sea and sky, while to the whole of this extensive scene a grand and imposing appearance is given.

Scarborough Castle was built about the year 1136 by William Le Gros, Earl of Albemarle and Holderness, a nobleman of Norman extraction, who possessed large estates in this vicinity. It was eventually seized by Henry II., and ever after continued to be a royal fortress. The government of the castle was esteemed an office of such distinction that the appointment was solicited by persons of the highest rank. Nothing of importance occurs in its history till the reign of Edward II., when Piers Gaveston sought refuge here from the persecution of the rebellious Barons. The Earl of Pembroke besieged the castle, which Gaveston defended for some time with great bravery, but was at length compelled to surrender from the want of provisions. About six years later the castle was besieged by the Scots, under Lord Douglas, who had signalized himself at the battle of Bannockburn. In 1377, Mercer, a daring Scotch pirate, was committed prisoner to this fortress, but was shortly after released









for a trifling ransom. His son, in revenge for his father's imprisonment, carried off several ships from the harbour. In the time of the rebellion in 1536, Scarborough Castle was besieged by a part of the fanatical army under Robert Ashe; but their efforts were of no avail, owing to the gallant defence made by Sir Ralph Eure. During Wyat's rebellion, Mr. Thomas Stafford made himself master of the fortress by stratagem, but retained possession only three days, when it was retaken by the Earl of Westmoreland. In the civil wars of the time of Charles I. it was twice besieged and taken by the Parliamentary forces. In the year 1745 Scarborough Castle underwent some slight repairs, to enable it to make a good defence.

The walls of the Castle are twelve feet thick, and cased with squared stones; and the mortar, having been used in a fluid state, has acquired a consistency equal to the stone itself. An embattled wall, which has defended and adorned the summit of the hill on the western side, continues hence to the southern extremity of the castle-yard. The wall is flanked with numerous semicircular turrets, with chinks and openings, from whence arrows and other missiles were discharged. These walls and towers are now hastening to decay, and exhibit a scene of venerable ruin.

The old town of Scarborough appears to have occupied much less extensive limits than the modern town, and to have been built close to the shore. The reason of this is obvious: the former owed its importance to its trade and fisheries, while the latter is supported almost entirely by the celebrity of its mineral waters and the salubrity of its situation.

---

## THE ADMONITION.

G. VICKERS.

THE subject from which the artist has drawn this picture is most probably taken from a scene, described in some romance or novel, in which a

young lady appears to pay attention to the admonitions of her duenna. Some such scene as the one here represented is described in the interesting history of *Gil Blas de Santillane*.

Mr. Vickers, whose forte lies in landscape, and especially in marine subjects, possesses also the power of depicting "the human form divine," and thus displays a versatility of genius.

---

### FAUSTUS.

G. CATTERMOLE.

THE romantic scenes described by the celebrated German author Göthe, in his no less celebrated *Faust*, are admirably calculated for such a pencil as Mr. Cattermole's. The point of time depicted is that eventful moment when Mephistophiles, after leaving Faustus and Margaret in the summer-house, awaits their return on the stairs. The subject speaks for itself; the drawing and colouring breathe an air of romance; and in the figure of Mephistophiles, the subtle, calculating, crafty character of the demon is fully expressed.

---

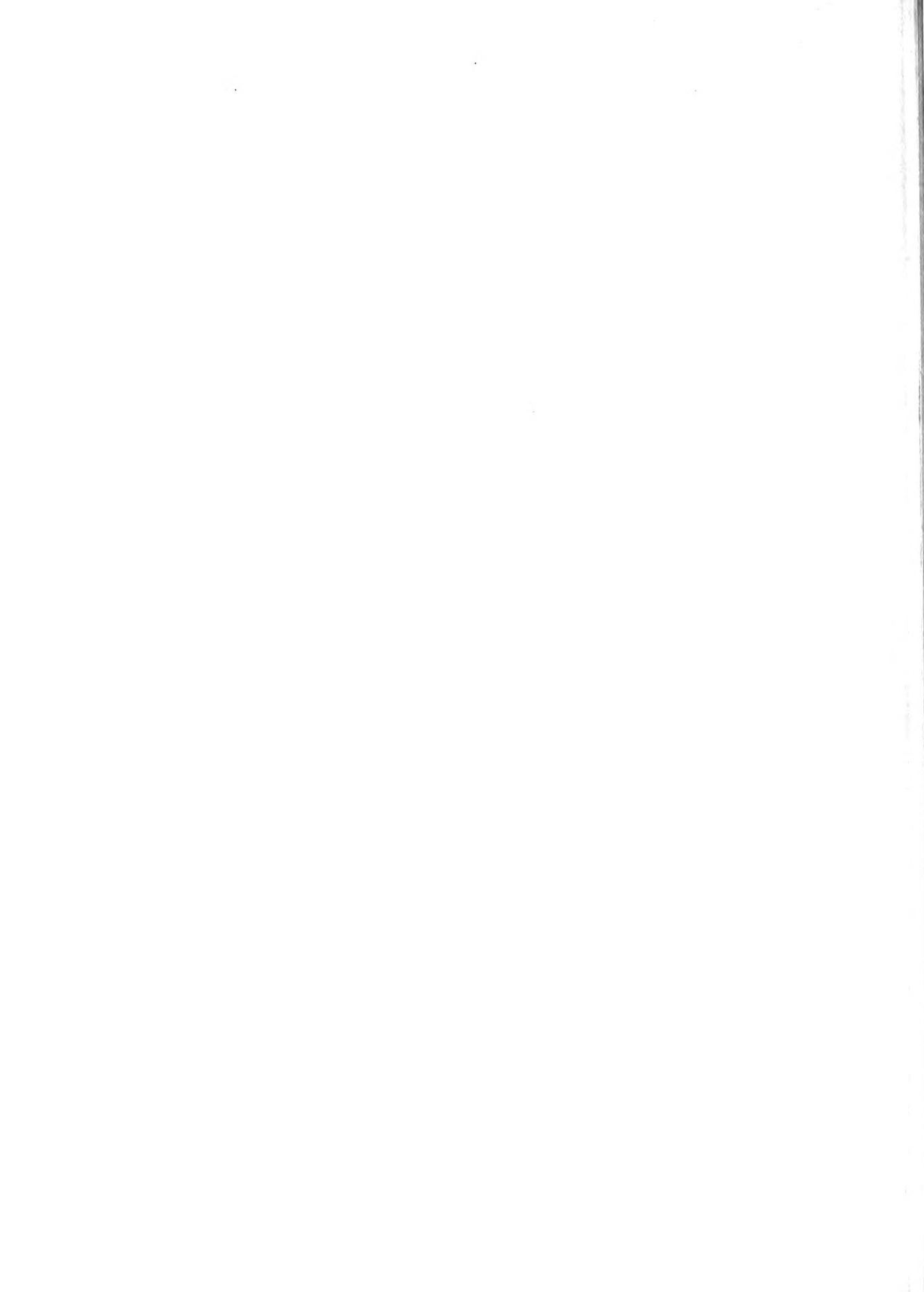
### WRECK.—DUNSTANBOROUGH CASTLE.

J. W. CARMICHAEL.

THIS happy effort of the artist, evidently studied from nature, will always be considered an excellent picture. The scene here represented is a fine bold view of a ruined and romantic castle, situated on the eastern coast of Northumberland. The varied light and shade is produced by the agency of a storm, the dark clouds of which may be seen passing off into the distance. The sky by contrast is full of light, and the great depth of















shadow in the foreground adds greatly to the brilliancy of the effect. The consequences of the storm are apparent in the wreck forming the foreground of the picture. Dunstanborough Castle, on the spot where the occurrence took place, becomes so grand and imposing a feature in the centre of the picture, that none but the most apathetic of artists could have failed to seize the opportunity, afforded by the awful scene, of displaying its grandeur and picturesqueness. Historically the Castle presents few features of interest; the only remarkable fact with which we are acquainted is its having sustained a siege during the devastating wars of the houses of York and Lancaster, towards the decline of the fortunes of Henry VI. It is singular that though Dunstanborough is of considerable extent, and one of the largest of the border castles, yet so little should be known concerning its history. Part of the outer wall and a portion of the round tower are all that remain of this once noble structure. There is one circumstance connected with a portion of the cliff below the Castle which deserves mention. When the wind blows strong from the north-east, the sea is propelled over the cliff sometimes to the height of thirty feet above the rock. This place has acquired the appellation of the Rumbling Quern (*churn*).

---

SCENE FROM ROB ROY.

W. KIDD.

THIS may be considered one of the best pictures from the pencil of this talented artist. The scene, from one of Sir Walter Scott's novels, is laid in the mean inn where Oshaldiston and Baillie Nicol Jarvie receive a rough reception from the occupants of the hostel.

The picture most truly represents the scene thus described by the great novelist: " 'We are three to three,' said the lesser Highlander, glancing his eyes at our party: 'if ye be pretty men, draw.' And, unsheathing his broadsword, he advanced on me. I put myself in a posture of defence,

and, aware of the superiority of my weapon, a rapier or small-sword, was little afraid of the issue of the contest. The Baillie behaved with unexpected mettle. As he saw the gigantic Highlander confront him with his weapon drawn, he tugged for a second or two at the hilt of his *shabblie*, as he called it; but finding it loth to quit the sheath, to which it had long been secured by rust and disuse, he seized, as a substitute, on the red hot coulter of a plough which had been employed in arranging the fire by way of a poker, and brandished it with such effect, that at the first pass he set the Highlander's plaid on fire, and compelled him to keep a respectful distance till he could get it extinguished. Andrew, on the contrary, who ought to have faced the Lowland champion, had, I grieve to say it, vanished at the very commencement of the fray. But his antagonist, crying, 'Fair play! fair play!' seemed courteously disposed to take no share in the scuffle. Thus we commenced our rencounter on fair terms as to numbers. My own aim was to possess myself, if possible, of my antagonist's weapon; but I was deterred from closing for fear of the dirk which he held in his left hand and used in parrying the thrusts of my rapier. Meantime the Baillie, notwithstanding the success of his first onset, was sorely bested. The weight of his weapon, the corpulence of his person, the very effervescence of his own passions, were rapidly exhausting both his strength and his breath, and he was almost at the mercy of his antagonist, when up started the sleeper from the floor on which he reclined, with his naked sword and target in his hand, and threw himself between the discomfited magistrate and his assailant." (Vol. iii. p. 23.) This is the moment chosen by the artist. In conclusion we may add, for the information of those who have not read the story, that this terrible affray ended without bloodshed.















## OLD TOWER, HEIDELBERG CASTLE.

J. ARCHER.

HEIDELBERG Castle, one of the most romantic of the numerous castles on the Rhine, presents many fine subjects for a picture. Mr. Archer has chosen one of the most picturesque views. The bold antiquated tower and the gloomy sky harmonize well together, and the very ruin extends to the old decayed trees with which the scene is adorned. Heidelberg, situated on the river Neckar, is a city of Germany, in the circle of the Lower Rhine. It was once the capital of the Lower Palatinate, but belongs now to the Grand Duchy of Baden. Few cities have suffered more from the calamities of war than Heidelberg. It was burnt in 1278, again in 1288, and in 1602 was plundered by the Bavarian army; finally, in 1693 the town was again pillaged and burnt, and the castle ruined.

---

## BLACK-GANG CHINE.

R. BRANDARD.

A WILD scene, with the effect of a passing storm, which renders, if possible, the effect more desolate. Black-gang Chine is one of the lions of the Isle of Wight. The cliffs here are frequented by immense numbers of sea-fowl, among which the most common are puffins, razor-bills, gulls, cormorants, and Cornish choughs.

The artist has introduced into his picture these birds, the principal inhabitants of the cliffs and shore.

## GOODRICH CASTLE.

P. DEWINT.

A SOLEMN and retired scene ; the dark outline of the hills, the trees, and the central feature of the picture, Goodrich Castle, finely contrasting with the sunny brilliancy of the sky. Mr. Dewint is well known to the public ; and this picture, full of poetical feeling, is inferior to none of the numerous subjects which he has already depicted.

The lofty towers of Goodrich Castle stand near the banks of the Wye, on the summit of a bold promontory, clothed with magnificent woods. The castle, now in ruins, was built by the Talbots soon after the Conquest. In 1204 it was granted by King John to Marshall, Earl of Pembroke. From an old tower, which is the most perfect part remaining, may be obtained a fine view of this most beautiful and romantic part of the county of Hereford. The view is greatly improved by the winding of the Wye, which nearly encircles the parish of Goodrich.

## A MILL ON THE LLANBERRIS SIDE OF SNOWDON.

C. MARSHALL.

A FINE subject for the pencil of the artist. The foreground in the plain is peculiarly rich and brilliant, while the mountains exhibit the mistiness in which they are so frequently involved.

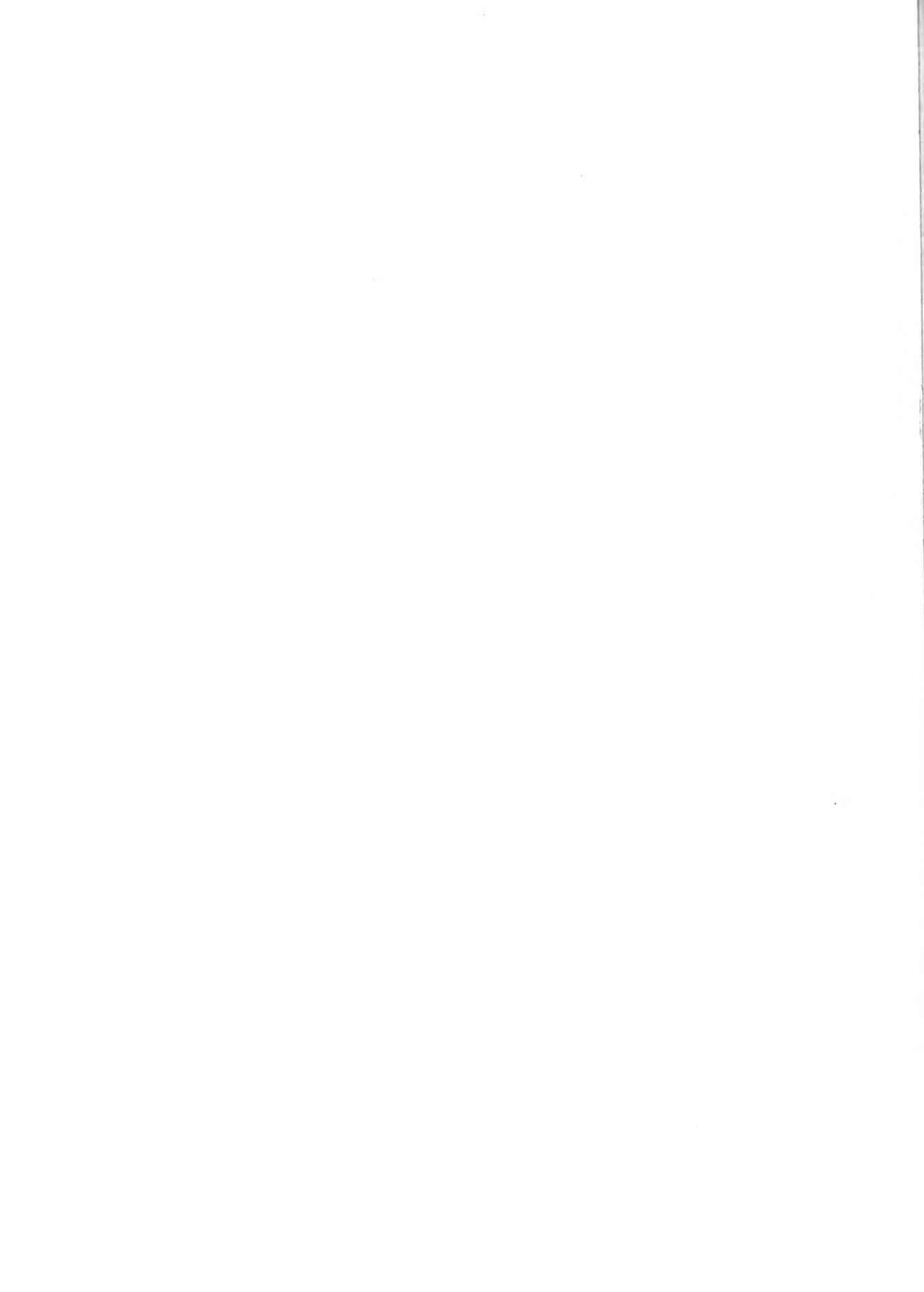
In the county of Caernarvon, North Wales, to the south-east of the county town, stretching to the confines of Merionethshire, are a cluster of lofty hills ; they are called by the Welsh, Eryri. The highest summit is called Y Wyddfa, or 'The Conspicuous', and by the English, Snowdon. This peak, though 3567 feet above the level of the sea, is not in itself











remarkably picturesque. The upper part of the mountain is throughout the year covered with a crust of snow.

Snowdon was held as sacred by the ancient Britons as Parnassus was by the Greeks or Ida by the Cretans. The Welsh have always had the strongest attachment to it, one of the titles of the prince being "Lord of Snowdon." When Llewellyn, Prince of Wales, was defeated and reduced to the last extremity, he actually rejected the offer, made to him by Edward I., of 1000*l.* sterling a year, and some fine county in England, in exchange for the mountain. After the English monarch had effected the complete conquest of Wales, he held a triumphal fair upon this place, and adjourned to finish the joy of his victory by solemn tournaments on the plains of Nevin. From this period Snowdon was annexed to the crown, and continued to be a royal forest as late as the 29th of Elizabeth.

---

## MAYENCE ON THE RHINE.

S. PROUT.

A FINE picturesque view of an ancient cathedral. These are the subjects for which Mr. Prout is so justly celebrated. Mayence, Mainz, or Mentz, is the capital of the Duchy of Hesse Darmstadt, and is seated near the confluence of the Maine and Rhine. The population is rather above 27,000. Agrippa constructed here some strong works to protect the left bank of the Rhine from the Barbarians (Germans). Germanicus afterwards erected a fortified work, to which he gave the name of Moguntia, by which name Livy the historian alludes to the town. Some Roman monuments still exist there. Among others, a castle, on the opposite side of the river, called then Castellum, is now named Cassel. "In the year 70, Moguntia was garrisoned by the XXII. Roman Legion, which had been with the army under Titus at the siege of Jerusalem; and the holy Crescentius, who had accompanied the troop here, is supposed to have

been the first who, under the title of Bishop, instructed the natives of this part of the Rhine in the Christian religion."

Trajan erected a fort on a point of land formed by the Rhine and Maine, which, during the reign of the Carlovingian kings, became the castle of Kufstein, and is now known by the name of Gustavsburg. Hadrian strengthened the outer works of this ancient fort, which, from its situation, was continually a cause of contention between the Germans and Romans, and in consequence of these struggles the town was eventually destroyed. It was at length rebuilt by the Franks, and Charlemagne considerably improved it by the addition of various buildings.

From the circumstance of Mayence being the seat of a metropolitan church and the residence of the first electors of Germany its rapid increase is principally owing. During the 13th and 14th centuries it became the great resort of the troubadours. In the 15th century the city arrived at the zenith of its celebrity, and obtained a just immortality "by the completion of the inestimable art of printing, by the elder Gensfleisch and his brother Gutenberg." Since this time it has suffered much, at various times, from internal faction and foreign aggression.

The Cathedral, a prominent feature in the view, is a large Gothic pile, built of red stone, venerable on account of its antiquity, and displaying various styles of architecture. The most ancient part dates from 900, and the more modern from 1000 to 1100.

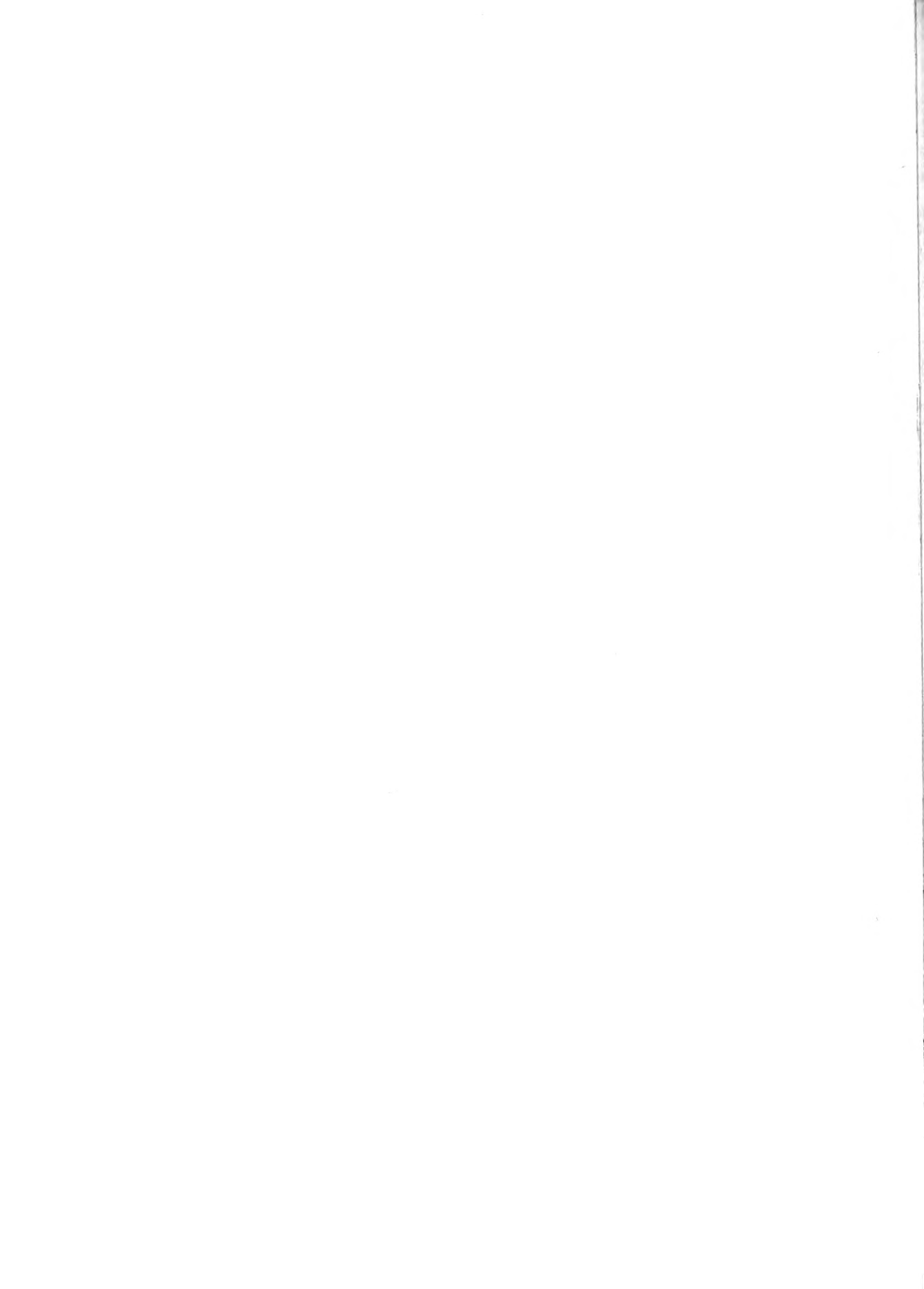
---

## NORNA OF THE FITFUL HEAD PREPARING A SPELL FOR MINNA TROIL.

A. G. VICKERS.

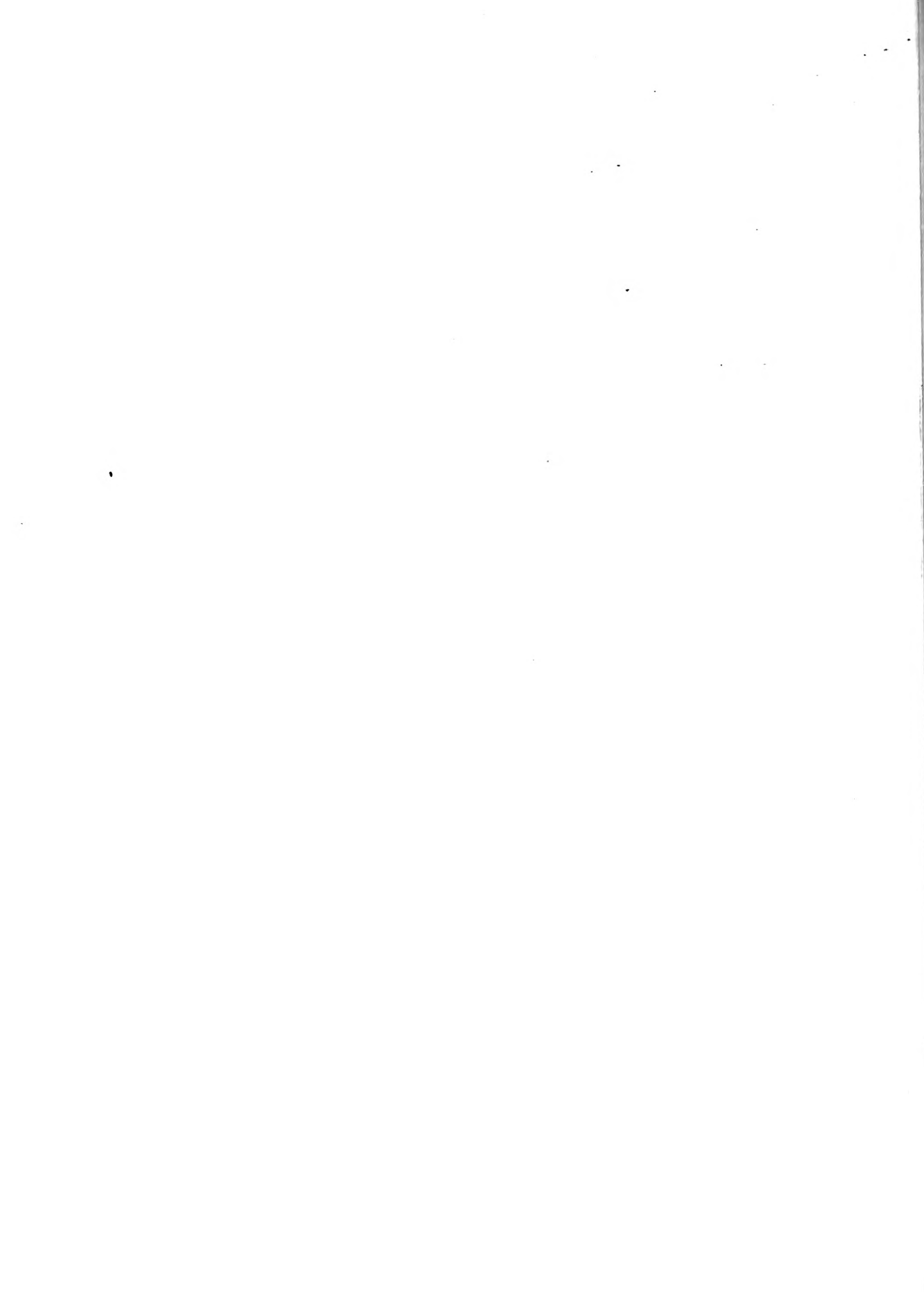
This picture, by A. G. Vickers, represents the scene enacted in the dwelling of Norna, the kinswoman of the Udaller, Magnus Troil. We cannot give a better idea of this subject than by an extract from Sir Walter Scott's novel of the Pirate.















After the reception of Magnus Troil by his kinswoman, Norma concludes her address by demanding what he may require of her.

“‘My daughter’s health,’ replied Magnus, ‘which no remedies have been able to restore.’

“‘Thy daughter’s health,’ answered Norma; ‘and what is the maiden’s ailment?’

“‘The physician,’ said Troil, ‘must name the disease. All that I can tell thee of it is ——’

“‘Be silent,’ said Norma, interrupting him; ‘I know all thou canst tell me, and more than thou thyself knowest. Sit down all of you; and thou, maiden,’ she said, addressing Minna, ‘sit thou in that chair,’ pointing to the place she had just left, ‘once the seat of Giervada, at whose voice the stars hid their beams, and the moon herself grew pale.’”

After throwing aside her “long dark-coloured mantle,” the Reinkennar proceeds in the performance of the spell by which the love-sick damsel Minna is to be cured. This is the moment chosen by the artist, and the scene is represented with great fidelity. We must refer the reader, for the *dénouement*, to the first chapter of the third volume of Sir Walter Scott’s interesting story of the Pirate.

---

## FISHER BOYS.

R. BRANDARD.

A SUBJECT simple in itself, composed with considerable skill, and combined with great elegance and taste; almost an ideal subject, so seldom do we meet with extreme beauty and refinement in subjects drawn from rustic life. The rude hardships and privations which the sons of our fishermen are early inured to, destroy, in a great measure, the elegance and beauty with which Nature may have originally endowed them. The engraving is a spirited and vigorous work of art.

## CHEPSTOW CASTLE, MONMOUTHSHIRE.

COPLEY FIELDING.

THIS beautiful view, after the manner of Claude, is painted with a true feeling for the beauties of that inimitable master. The subject, a scene from nature, is something similar in composition to the magnificent works of that great master of the Italian school of landscape painting; and, if possible, surpasses those wonderful compositions, derived, like the statues of antiquity, from the beauties of many parts. Mr. Fielding has done ample justice to this well-known and admired view; and the great beauty of his colouring is ably expressed in the harmoniously blended tints of the engraving.

The ponderous remains of the castle form a grand and permanent feature in the diversified surrounding scenery. The ruins cover a large tract of ground, and stretch along the brow of the perpendicular cliff, which forms here the bank of the Wye.

The Romans probably occupied the site of Chepstow as a position commanding for many miles the only passage of the Wye; and we may infer from its name that the situation was not overlooked by the Saxons. The town is seated partly in a deep hollow, and partly on the steep side of a hill. It was formerly fortified; and the ruined walls, which were strengthened by round-towers, reach from the bank of the river below the bridge to the castle, which at one period surpassed in extent as well as importance any fortress in this part of Great Britain. The castle was defended by a moat towards the land, flanked by lofty towers. A very considerable space is occupied by the area, which is divided into four courts: the first contains the remains of the kitchens, grand hall, and numerous other apartments; from the second, which is now a garden, a passage leads into the third, which is also a garden; this leads to the fourth, to which the access is only through a sally-port. The characteristic style of the architecture is Norman. That part of Monmouthshire in which the castle of Chepstow stands was formerly part of the county of Glou-











cester; and the territory soon after the Conquest came into the possession of the Normans. The castle of Estrighoel, or Striguil, by which name Chepstow was then known, was erected by Whillhelmus Comes (*Count William*), supposed to be William Fitzosborne, Earl of Hereford, who was killed in 1070.

---

## DON QUIXOTE AND SAMSON CARRASCO.

J. W. WRIGHT.

ALL who have read the history of Don Quixote will at once perceive that our artist has fully entered into the spirit of satire which animated Cervantes. To those who are unacquainted with the story we may briefly observe that the kneeling figure is Samson Carrasco, who is about to turn the credulity of Don Quixote to his own amusement. Samson Carrasco is described as having all the "signs of a malicious disposition, and one that would delight in nothing more than in making sport for himself by ridiculing others, as he plainly discovered when he saw Don Quixote, for falling down on his knees before him, 'Admit me to kiss your honour's hand,' cried he, 'most noble Don Quixote; for by the habit of St. Peter, which I wear, though, indeed, I have as yet taken but the four first of the holy orders, you are certainly one of the most renowned knights-errant that ever was, or ever will be, through the whole extent of the habitable globe. Blest may the sage Cid Hamet Benengeli be, for enriching the world with the history of your mighty deeds; and more than blessed that curious virtuoso who took care to have it translated out of the Arabic into our vulgar tongue, for the universal entertainment of mankind.' 'Sir,' said Don Quixote, making him rise, 'is it then possible that my history is extant, and that it was a Moor, and one of the sages, that penned it?'"

## SWANSEA HARBOUR.

J. B. PYNE.

A FINE coast scene, true to nature, and rich in effect. Swansea is a sea-port of considerable importance in Glamorganshire, at the distance of two hundred and five miles from London. The town is on the western side of the river Tawe, which is here navigable for ships of large burden, and possesses extensive quays, and every convenience for trade. In the summer Swansea is much frequented as a watering-place. Pottery is the principal article of manufacture here. The chief article furnished for exportation is coal. On an elevated spot in the middle of the town are the remains of the castle: the parts which now remain entire consist of a lofty circular tower, and a large part of the original building, surmounted by a parapet. It is said to have been built in 1095, by Henry Beaumont, Earl of Warwick, to secure his conquests in Gower. This individual brought over a colony of English settlers, whose descendants "remain here, separated by their manners and language from the native population, with whom they scarcely ever intermarry." Swansea Castle is the property of the Duke of Beaufort, who is lord of the manor of Gower.

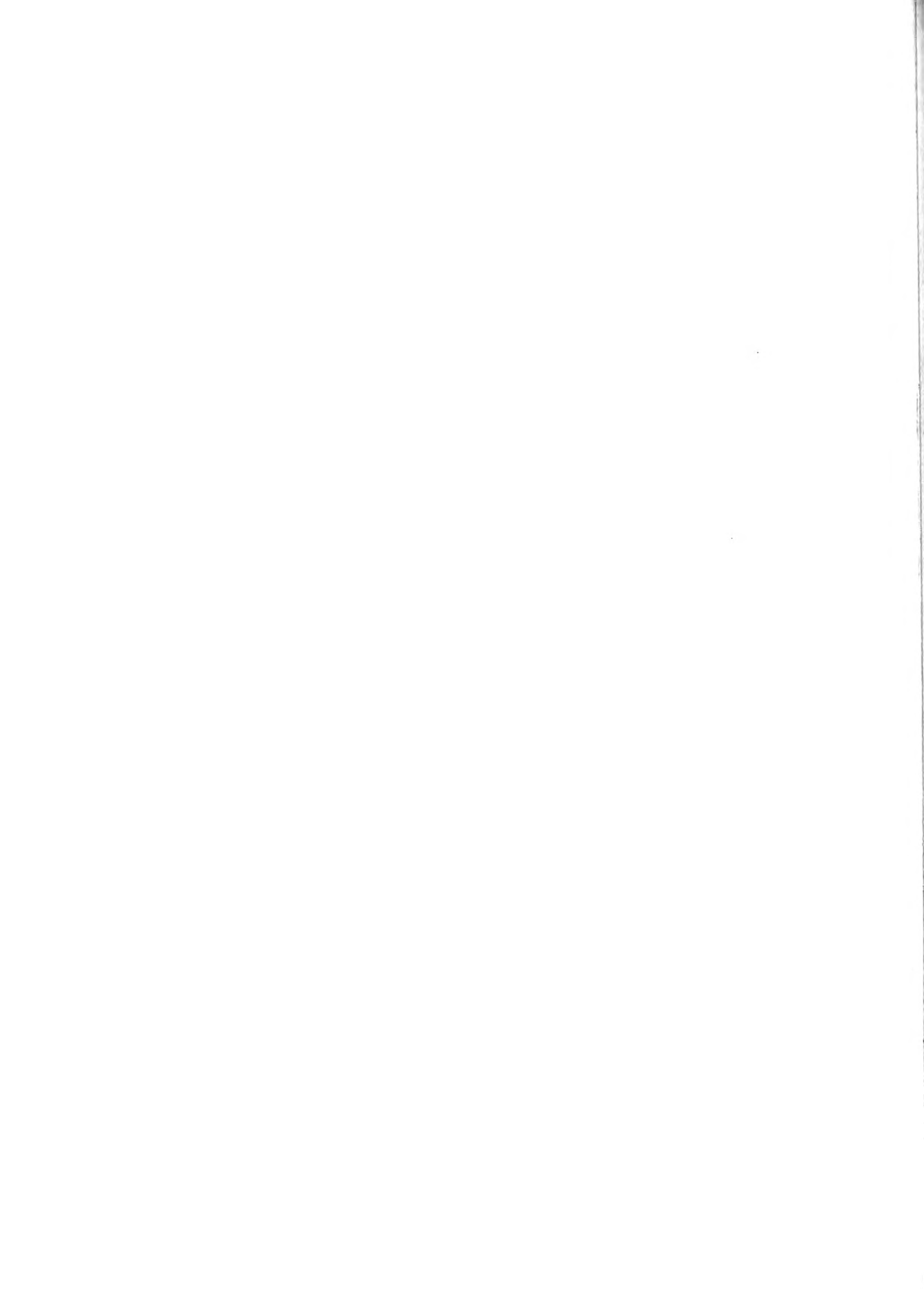
---

BEAUVAIS.

S. PROUT.

THIS is one of those complicated architectural drawings for which Mr. Prout is so justly celebrated. Here is truly represented the fullest and most correct detail harmoniously blended with light and shade. The silvery tone of the cathedral, one of the most beautiful in France, is finely expressed. Beauvais is the capital of the department of the Oise. Besides the cathedral, it contains several collegiate and parish















churches. A beautiful tapestry is manufactured within the city. Beauvais was besieged by the English in 1443, and again in 1472 by the Duke of Burgundy at the head of an army of 80,000 men, but both times was vigorously defended and preserved. During the siege in 1472, the women displayed great bravery under the leadership of Jane de Hatchett. The portrait of this person is preserved in the Town-hall, and on the 10th of July in every year the women march foremost in the ranks of a procession held on that day to commemorate their heroic defence.

## PLAINS OF WATERLOO.

T. COOPER.

THIS is a highly interesting view of the scene where so many victims fell in the murderous conflict which has given the place a sad celebrity. The sombre effect in the sky is in true keeping with the lugubrious memory of this field of slaughter, and finely relieves the conspicuous monuments of the illustrious dead. In the middle distance stands preeminent the great tumulus, surmounted by a colossal lion, erected as a trophy of victory. The foreground is beautifully painted, with an effect after the manner of Cuyp.

In the memorable battle fought on these plains the 15th June, 1814, the British forces amounted to 95,500 men; while on the French side there were numbered 130,000. The slaughter, from the confined nature of the ground, was so immense that the dead could not be numbered; and the spectacle of horror which the field exhibited can never be forgotten by those who visited it immediately after the victory. The road between Waterloo and Brussels, which passes through the forest of Soigné, a distance of nine miles, was so choked up with scattered baggage, broken wagons, and dead horses, and at the same time almost impassable from the heavy rains, that it was with the greatest difficulty the wounded could be brought away.

## MILL ON THE LAKE OF LUNGERN, SWITZERLAND.

F. BALMER.

A BEAUTIFUL subject! In the scenery of Switzerland are all the elements of the sublime; lofty cloud-capped mountains inclosing romantic lakes which engender storms of cloud, through which the bursts of light give an opportunity to the artist of acquiring a knowledge of the grand effects which are constantly occurring in this picturesque country.

The lakes in Switzerland are numerous and highly interesting. Lungern is a small but beautiful lake in the southern part of the Canton of Unterwalden. On the picturesque sides of this lake are many beautiful subjects for the painter; one of these has been chosen by our artist. The most considerable lakes are Constance and Geneva; Neufchatel and Zurich are also large, being twenty-five miles long and four broad. Lucerne is about fifteen miles by three in breadth. Next to these in point of size are the lakes of Thun and Brientz, of Youx and Rouss on the confines of France, Moral, Brenne, Sempach, Zug, Wallenstadt, Lugano, and many others of inferior note.

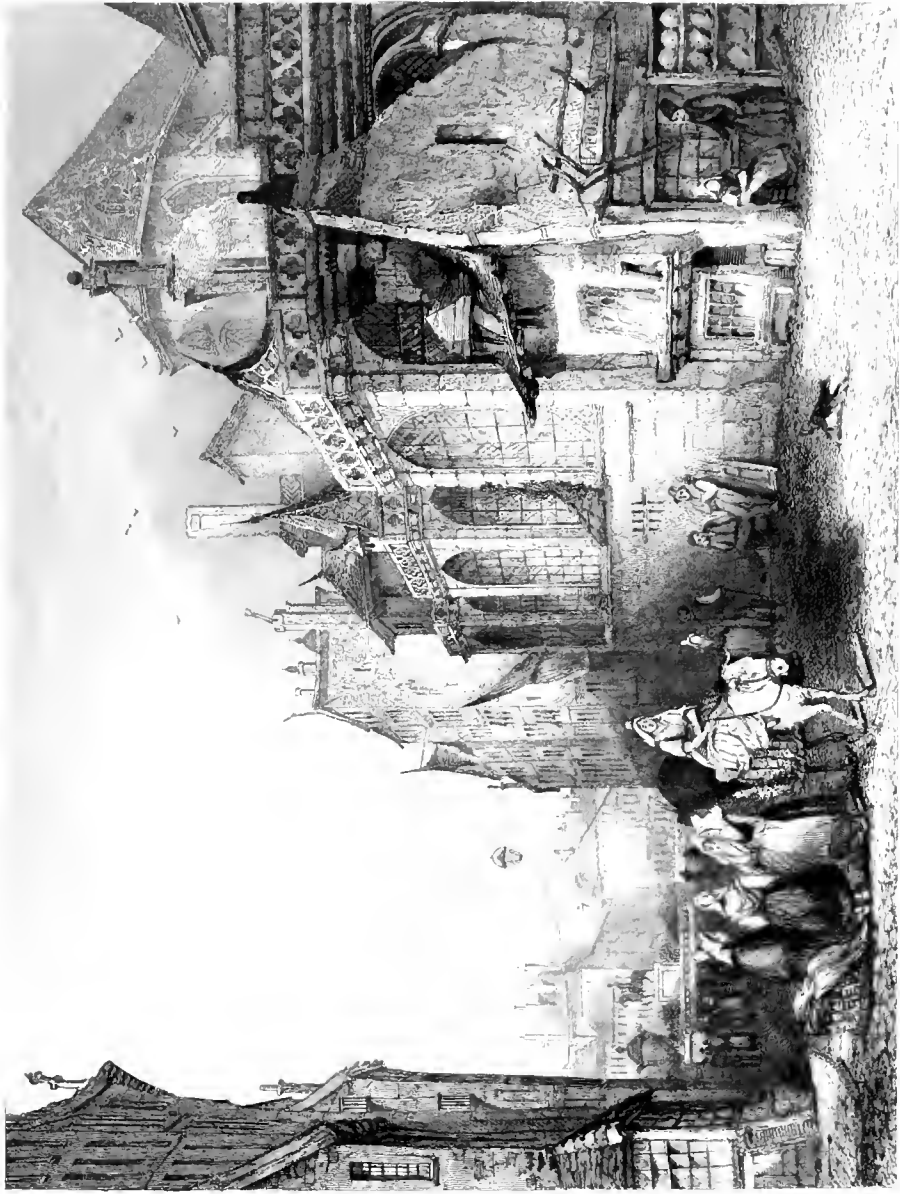
## ST. GERMAIN L'AUXERROIS.

E. H. WEHNERT.

PARIS contains innumerable subjects for the painter. Mr. Wehnert has selected a very striking instance of this remark. In the picture before us is a very accurate representation of the ancient Church of St. Germain L'Auxerrois, founded by St. Childebert in 606, which was for a long period the only parish church in the northern part of Paris. Having been destroyed by the Normans, it was afterwards rebuilt about the commencement of the 11th century. During the occupation of Paris by the En-















glish in 1423, they caused it to be repaired and adorned. The statues of the founder and his queen still remain in the porch of the church; and this edifice contained, before the revolution, many fine works of art. The bell of this church was the first struck as a signal for the infamous massacre of St. Bartholomew.

---

## RIVAU LX ABBEY.

J. W. M. TURNER, R.A.

THIS celebrated artist stands unrivalled; a perfect master of his art. In his innumerable works he has produced almost every effect of light and shade of which the face of landscape is susceptible. His pictures are full of truth and poetry, and he seizes with a masterly hand the most sublime features of nature.

There is so much genius and knowledge of art in his pictures, that his engravings from them have become works of reference to many of his cotemporaries.

Mr. Turner may be said to have founded a new school of landscape painting; a school superior for its brilliance and originality to any other in the world.

The subject of our present engraving, which Mr. Turner has furnished us with expressly for this work, may be considered an excellent specimen of his style. The scene represents Rivaulx Abbey, near Ripon in Yorkshire, one of those richly endowed monastic institutions, the depositories of learning and science, which were formerly so numerous in this country.

This Abbey, like Jedburgh and Melrose, presents a superb pile of buildings in ruins, and with the surrounding landscape forms an admirable subject for the artist; and it has been treated with that skill for which Mr. Turner is so justly celebrated.

## THE RED MASK.

G. CATTERMOLE.

OUR engraving, though styled the "Red Mask," for which perhaps it would be appropriate, is in reality from a drawing the work of the imagination alone, and not derived from the idea of any author of romance.

This picture is from the pencil of Mr. Cattermole, and appears to be one of a class of subjects in which the mind of this artist particularly delights. His skill and taste in depicting these Radcliffian feelings are very considerable. How truly delighted would Monk Lewis have been to see his unearthly horrors dimly shadowed out by such a congenial mind!

Mr. Cattermole joins to his other pictorial powers an extensive knowledge of architecture, and to this circumstance we ascribe that exquisite taste with which all his architectural details are touched.

The lovers of romance will be delighted with Cattermole's illustrations of the "dim caverns," "dark dungeons," and "long corridors," through the gloom of which the strained eye vainly endeavours to penetrate; and antiquarians will be highly pleased with his art displayed in the

"... long-drawn aisle and fretted vault,"

and they will be almost inclined to believe that they hear the

"... pealing anthem swell the note of praise."

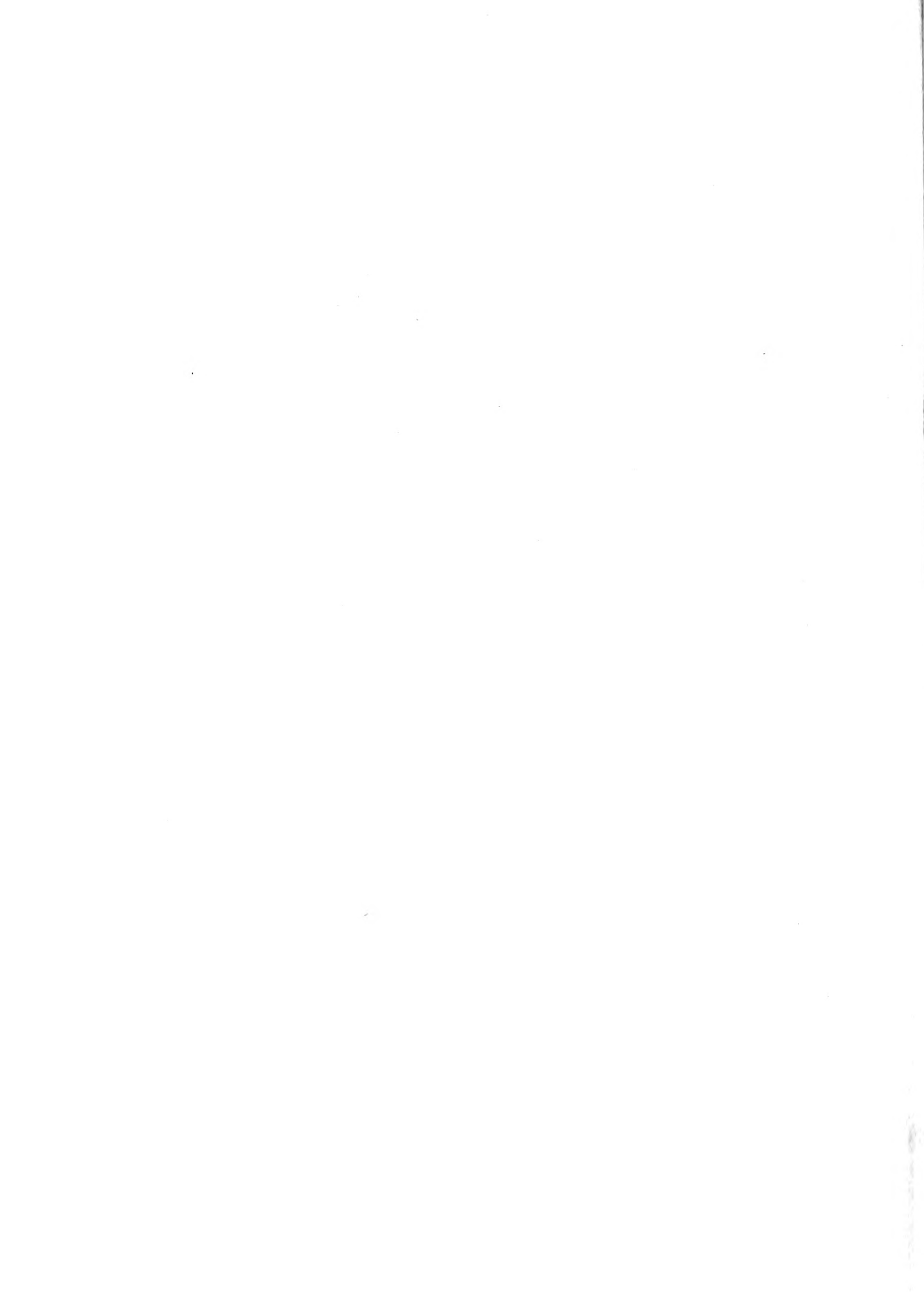
---

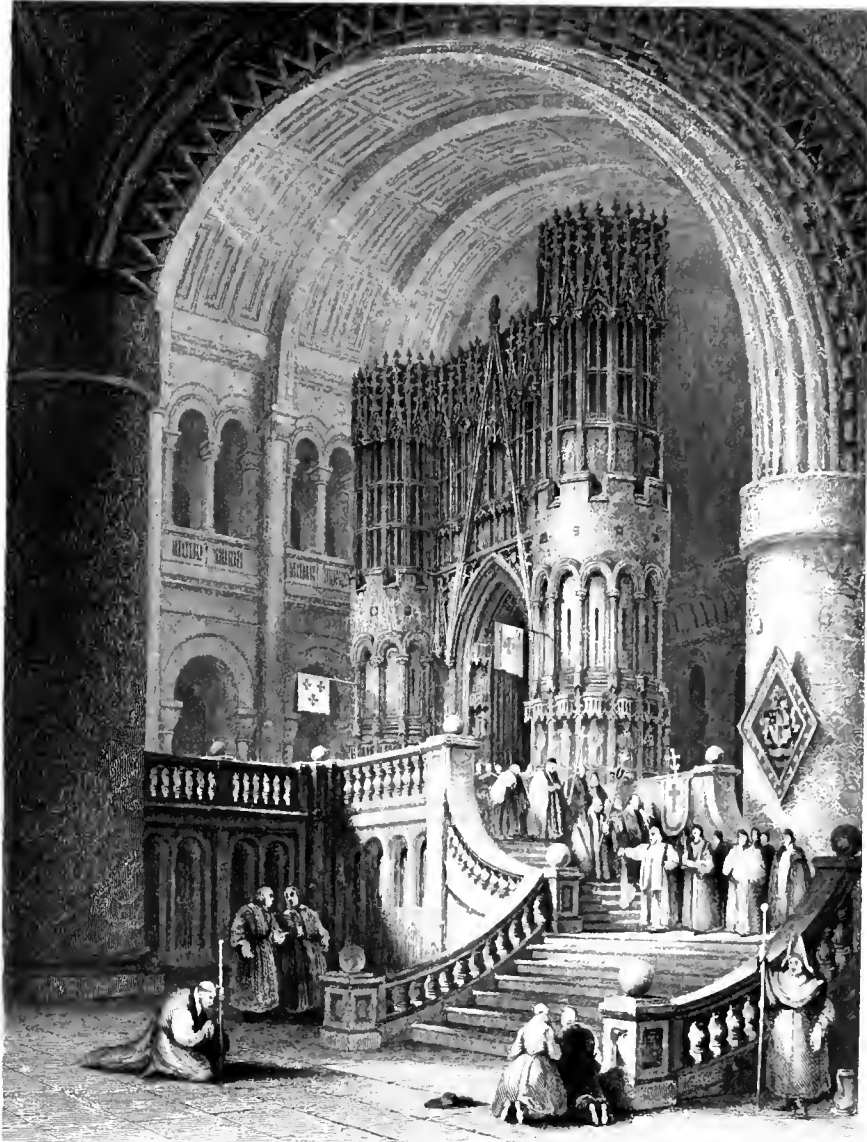
 MONKS RETURNING FROM HIGH MASS.

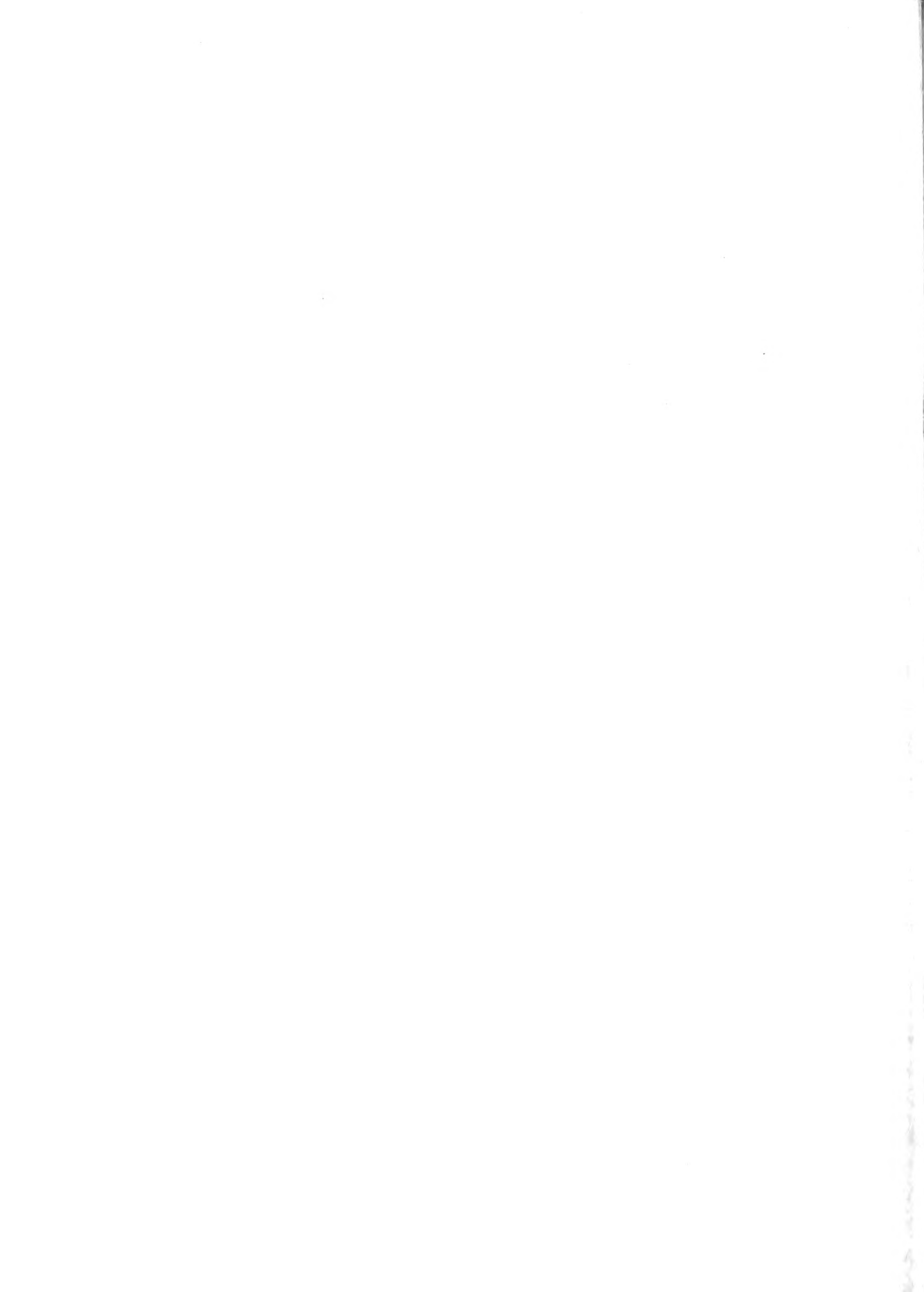
D. ROBERTS.

A RICH architectural subject, in which a variety of styles are introduced, evincing in the painter an accurate knowledge of the picturesque in

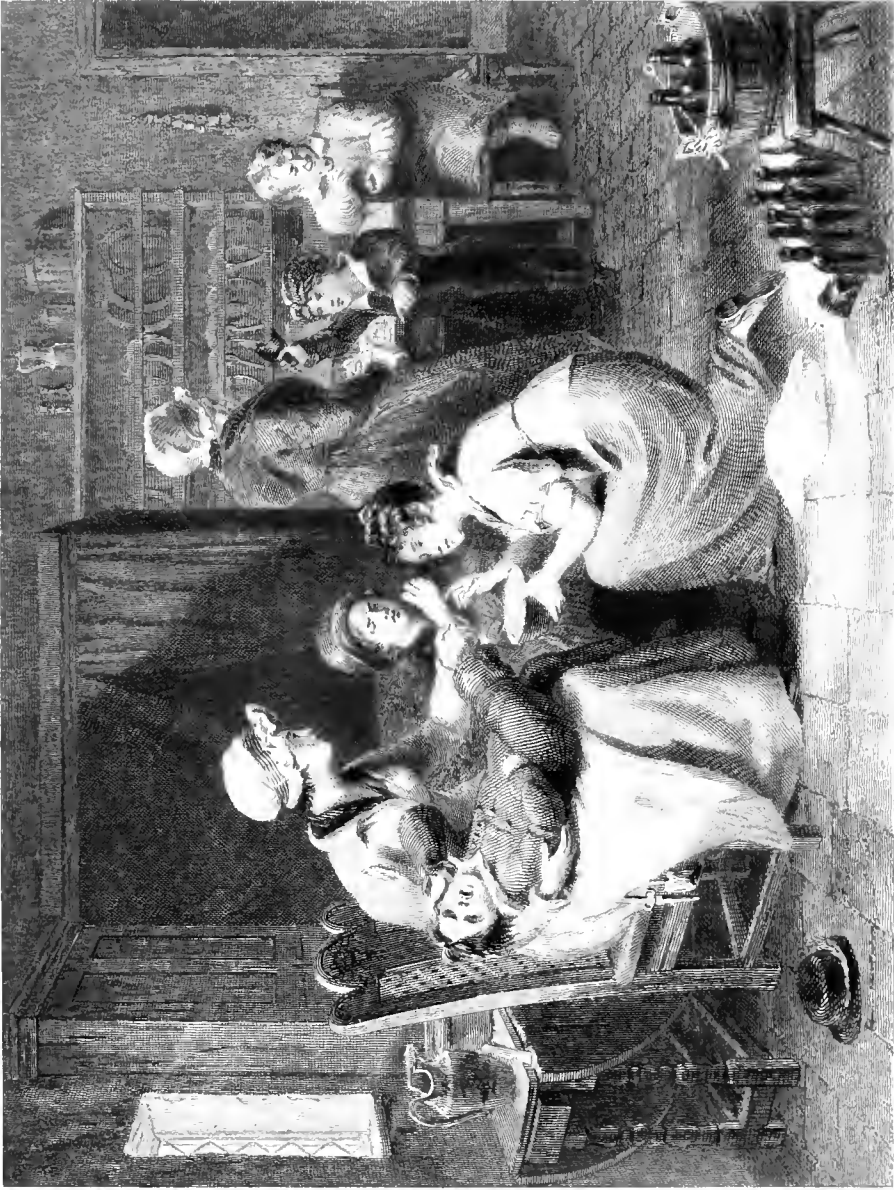














Gothic architecture. Through a bold Norman arch is seen a superb entrance to the choir of a cathedral. This choir is elevated on a platform, ascended by a flight of steps. Monks, with all the paraphernalia of the Catholic worship, are seen issuing from the portal and descending the broad stairs.

There is all that gloomy grandeur of effect in this picture which is so often to be met with in the numerous antiquated Continental cathedrals.

---

### THE CUT FOOT.

CHISHOLME.

THIS subject represents a scene so often to be met with in the family circle, in which the principal subject of the picture is seated on his mother's knee, and from the expression of the boy's countenance may be seen the pain he is enduring, whilst the anxiety depicted on the countenances of the mother and the children in the foreground is finely expressed by the artist. In the background the grandmother is seen preparing the remedy for the little sufferer's foot, whilst one of the boys is earnestly explaining to her the manner in which the accident occurred: the whole forming a well-composed and most effective picture, in which our artist, Mr. Chisholme, has displayed considerable talent.

---

### CAUDEBEC.

C. MARSHALL.

THIS is an interesting part of the ancient Norman town of Caudebec. The church, which is in full light, forms, with the bold foreground, an extremely pleasing composition.

Caudebec is a rich and populous trading-town in Normandy, in the department of the Lower Seine: the town forms the capital of the territory of Caux. It is pleasantly situated near the foot of a mountain, not far from the Seine, surrounded with walls having towers. The town contains about 3000 inhabitants. The principal manufacture is a kind of hat made of lamb's wool and of the hair or down of ostrich's or camel's hair.

---

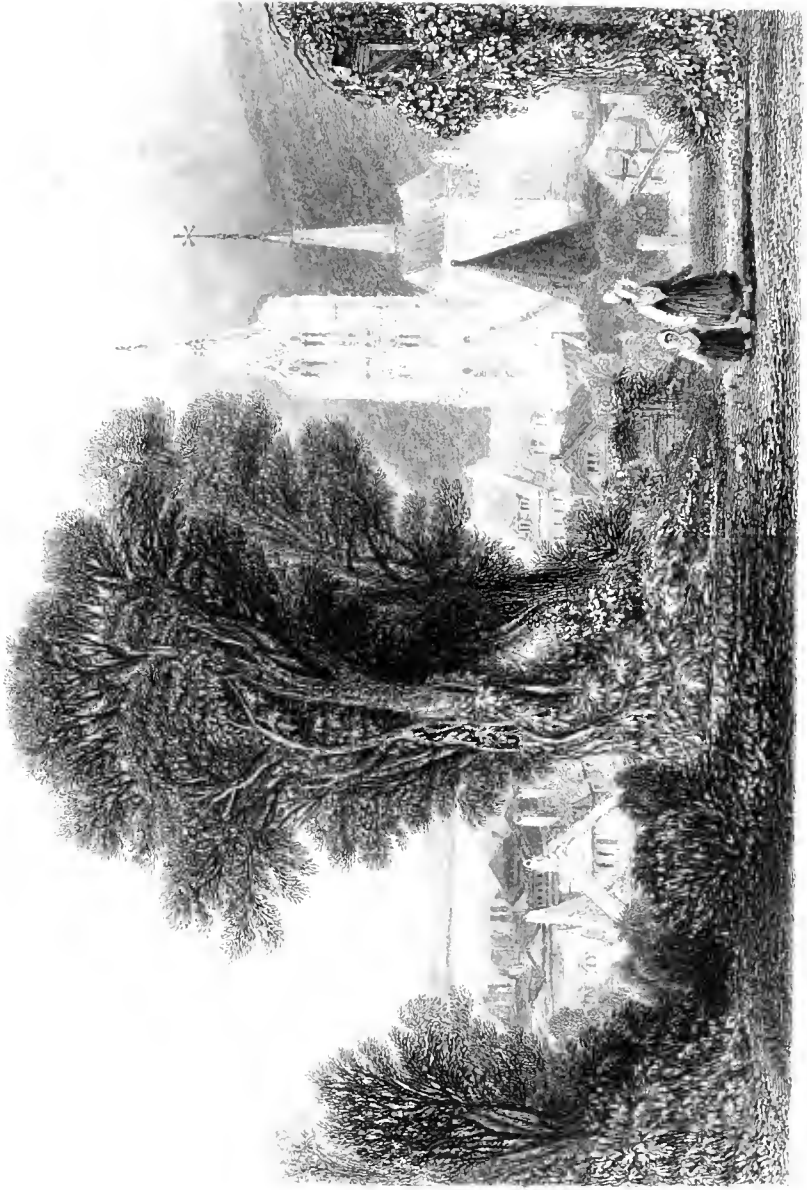
### DOVER CASTLE.

R. BRANDARD.

THIS is a most accurate and faithfully delineated subject, and yet so harmonious that the extraordinary detail never offends. Dover (or Dovor) Castle is a subject which has often exercised the pencil of our native artists. The bold cliff rising on the line of sea forms agreeable and captivating features in the landscape.

Dover Castle is situated in the fair county of Kent, opposite the French coast where the British Channel is narrowest, the distance being about twenty-three miles. Dover is a place which makes a considerable figure in history. It is probable the ancient Britons occupied it as a military post anterior to the Roman conquest. The Romans, it appears, fortified it, and adapted it to their system of tactics. It is said King Arthur held his residence here. The foundation of the present fortress is ascribed to Julius Cæsar.

In the Itinerary of Antoninus Dover is called *Ad Portum Dubris*. Its name is supposed to be derived from the British *Dwfyrrhu*, signifying a steep place. The Saxons made themselves masters of Dover at an early period. William the Conqueror esteemed the castle of great importance. From Domesday Book we learn that *Dovere* paid 18*l.* in the reign of Edward the Confessor, and whoever constantly resided in the town and paid custom to the king was free of toll throughout England. When the Conqueror came into England the town was burnt. Dover Castle was for many















centuries considered the key to the kingdom. Henry II. rebuilt the keep, and afterwards Hubert de Burgh defended it successfully, with but one hundred and forty men, against Lewis the Dauphin.

Many alterations were made in the fortifications by different sovereigns prior to the Commonwealth, when, during the civil war, it was taken by surprise by Drake with only twelve men. From this time it was allowed to go to decay, until the fear of a French invasion caused the Government to put it in a sufficient state of repair.

The fortress occupies thirty-five acres of land, and the cliff near the sea is three hundred and twenty feet in height.

---

## BURLINGTON QUAY, YORKSHIRE.

### CHAMBERS.

A BEAUTIFUL picture from the able pencil of Mr. Chambers, who possesses great power in representing the turbulent motion of the sea agitated by the winds. The effect of wind is very happily expressed.

Burlington, or Bridlington, is a seaport town in the East Riding of Yorkshire, 208 miles from London, 37 from the city of York, and 5 from Flamborough Head. A portion of the town consists of a pier, extending some distance into the sea. The extremity of this pier is represented in the engraving. The town is an ancient place, having a considerable trade; in it are the ruins of a fine church, founded in the reign of Henry I. The quay is fortified.

## SORRENTO.

W. HAVELL.

IN this view the reader will be gratified with one of those luxuriant scenes so frequent in the rich and fertile country of Italy. Sorrento, which gives the name to the surrounding country, is a seaport in the kingdom of Naples, at the foot of the mountain of Surrentum. The town is situated in the peninsula which forms the southern side of the Bay of Naples, and is 17 miles from that city. Sorrento is the birthplace of Torquato Tasso, and the see of an archbishop.

---

## CHURCH OF NOTRE DAME, BRUGES.

S. AUSTIN.

A PLEASING, rich, and harmonious subject, in which the artistical talent of the painter is ably displayed. Mr. Austin's style, though in itself original and in some points similar to that of Dewint, is well adapted to pourtray the canal scenery of Belgium and Holland.

Bruges is 8 miles from Ostend, 24 from Ghent, and 46 from Antwerp, and has the advantage of numerous canals. Two hundred years since Bruges was in a very flourishing condition, but on account of the increase of trade to Amsterdam and Antwerp it has since much diminished. The Church of Notre Dame, rising boldly in the distance, is celebrated for its elevated spire, serving as a landmark for sailors approaching Ostend. This city has several large open spaces, of which the great market-square is the finest. The tombs of Charles the Brave and Mary of Burgundy, erected in 1550, are preserved here. Here also was born John of Bruges, to whom the invention of oil painting is attributed. The order of the Knights of the Golden Fleece was instituted in Bruges in 1430.



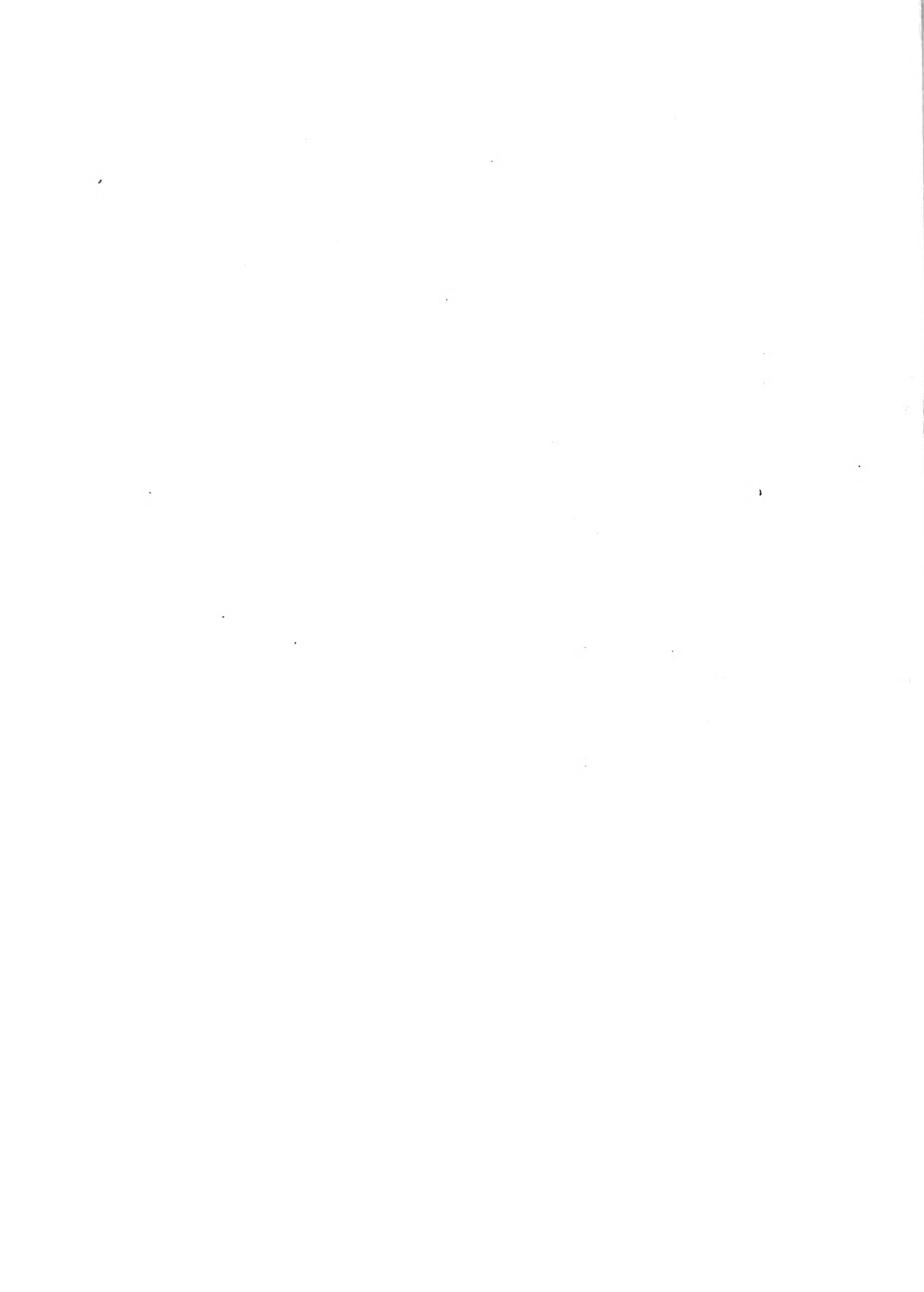


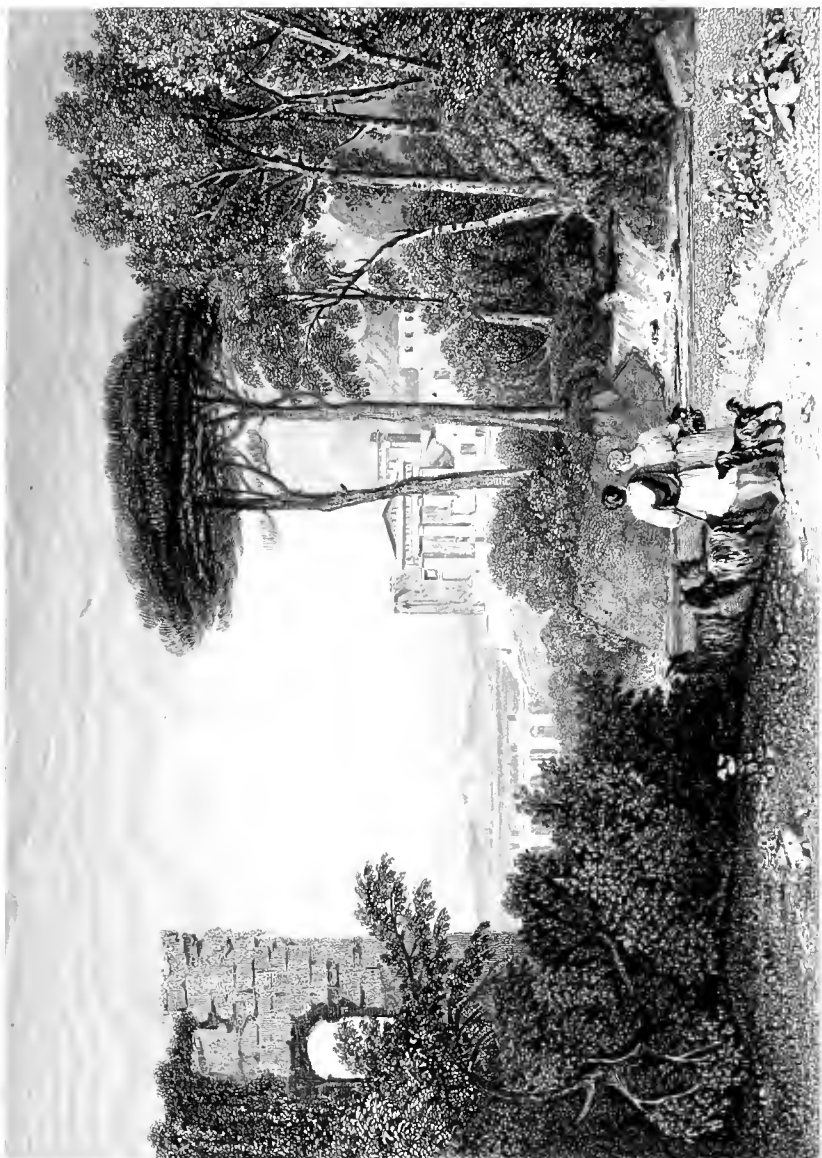














## ATTACK OF THE SMUGGLERS.

(Guy Mannering.)

F. C. ZEITER.

THE fury of the battle, and the strife attendant on such contests, are here depicted with a vivid reality. Such scenes, arising from the temptation afforded to smuggling in Scotland, were of common occurrence towards the close of the last century, and allusions to them frequently occur in Sir Walter Scott's novel of *Guy Mannering*. The engraving after Mr. Zeiter's picture represents the affray between the smugglers and dragoons at Portanferry, after the burning of the Custom-houses. Sir Walter thus describes the scene which the artist has depicted.

“Sounds and signs of violence were heard in front. The press became furiously agitated, while some endeavoured to defend themselves, others to escape; shots were fired, and the glittering broadswords began to appear flashing above the heads of the rioters.”—*Guy Mannering*, vol. iii.

## VIEW NEAR ATHENS, GREECE.

G. BARRETT.

THE extensive plain of Athens, with the celebrated ruins, the beautiful Acropolis, the sea and the surrounding mountains, present a magnificent subject for the painter. The present engraving rather represents some recollections of the buildings, with a few features of the landscape combined, than any actual scene.

The picture gives a faithful idea of the beauties of the ruined Athenian architecture and the peculiar scenery of this classic and picturesque land.

## LAKE OF NEMI, ITALY.

J. ALLEN.

A BEAUTIFUL picture of a very interesting subject. The artist has given the view a warm sunny effect, so characteristic of the climate. The scene is one of undisturbed repose. The Lake of Nemi, a well-known and beautiful spot, is situated near the town of Guesana, and about 13 miles from Rome on the road to Naples. Nemi derives its name from the Nemus Dianæ that shaded its banks. Like the Lake of Albano, an extinct crater, it occupies a deep hollow in the mountains, but it is much inferior to Albano in extent, and fills only a part of the amphitheatre formed by the crater: "the remaining part with the high banks is covered with gardens and orchards, well fenced and thickly planted, forming an enchanting scene of fertility and cultivation."

"The castle and the town of Nemi stand on the eastern side of the lake, on a high rock hanging over the crater." The lake with the beautiful scenery around its banks afford a constant source of study to the numerous artists who frequent Rome with a view of advancing themselves in their art.











## NORTH FORELAND.

G. CHAMBERS.

A CORRECT delineation of a well-known scene, with which many of our readers are doubtless acquainted. The vessels are drawn with extraordinary fidelity, and without being formal or stiff. The water appears broken by the fresh breeze, which, having just sprung up, has set in motion an outward-bound fleet. The vessel in the foreground, urged by the gale, seems to be bearing down with rapidity. That part of the Foreland which is visible conceals the lighthouse, the most useful feature of the situation. Within the line of white chalk cliffs may be just perceived the pretty village of Kingsgate.

The North Foreland, in the Isle of Thanet, is about a mile and a half from Ramsgate. The lighthouse stands on a point of land near the extremity of a chalk cliff, supposed by some to be the *Canticum* of Ptolemy. This spot is called the North Foreland to distinguish it from the South Foreland between Dover and Deal. The North Foreland is higher than most of the land hereabouts. On this point originally stood a house built of timber, with a large glass lantern on the top of it, in which a light was kept burning to direct ships to keep clear of the Goodwin Sands, which lie off this point. This house was burnt down by accident in 1683, and for some time after, a beacon, on which a light was hoisted, was made use of. About the close of the 17th century the present octagon building was erected; but it was at first so clumsily lighted that mariners made it a ground of complaint. This defect was soon after remedied, and about fifty years since the tower was raised, and, with the new lantern, was made above 100 feet in height: in each side of the decagon lighthouse at the top a patent lamp is kept burning all night.

Every British ship sailing by this Foreland pays a toll of twopence, and every foreign vessel fourpence, for the repair and maintenance of the house.

## CHURCH OF ST. JACQUES, DIEPPE.

D. ROBERTS.

ONE of those beautiful delineations of architecture for which Mr. Roberts is so celebrated.

Dieppe, a well-known seaport town, is situated at the mouth of the river Arques, and fortified by sea and land : its shape is an irregular triangle, with a harbour of a semicircular form. The town contains 3000 houses and 20,000 inhabitants. St. Jacques, the parish church, is one of those elaborately carved specimens of florid Gothic architecture which were executed about the reign of Henry VII.

The distance from Dieppe to Brighton is about 66, and from Paris 100 miles. The port is considered the principal station for packets between London and Paris.

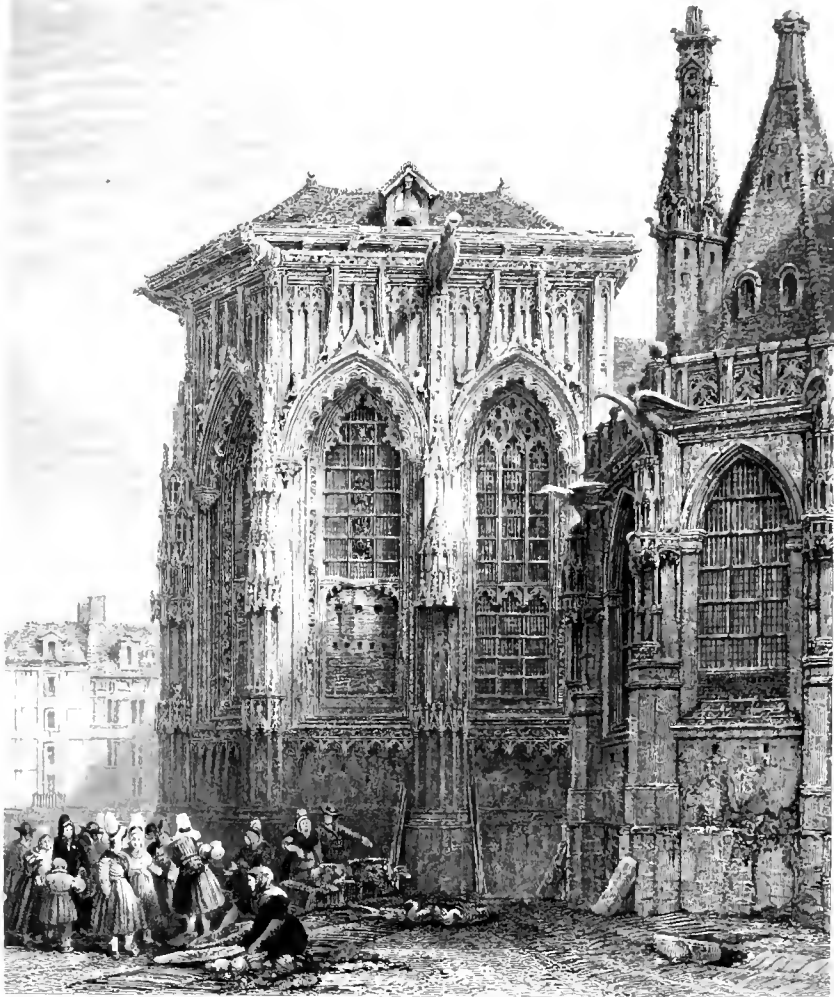
It was from Dieppe that William the Conqueror sailed with his troops when he invaded England. And in 1589 a battle was fought at Arques, four miles from Dieppe, between Henry IV. of France and the League, under Mayenne, in which the Duke of Mayenne was defeated.

---

  
A SCENE FROM THOMSON'S SEASONS.

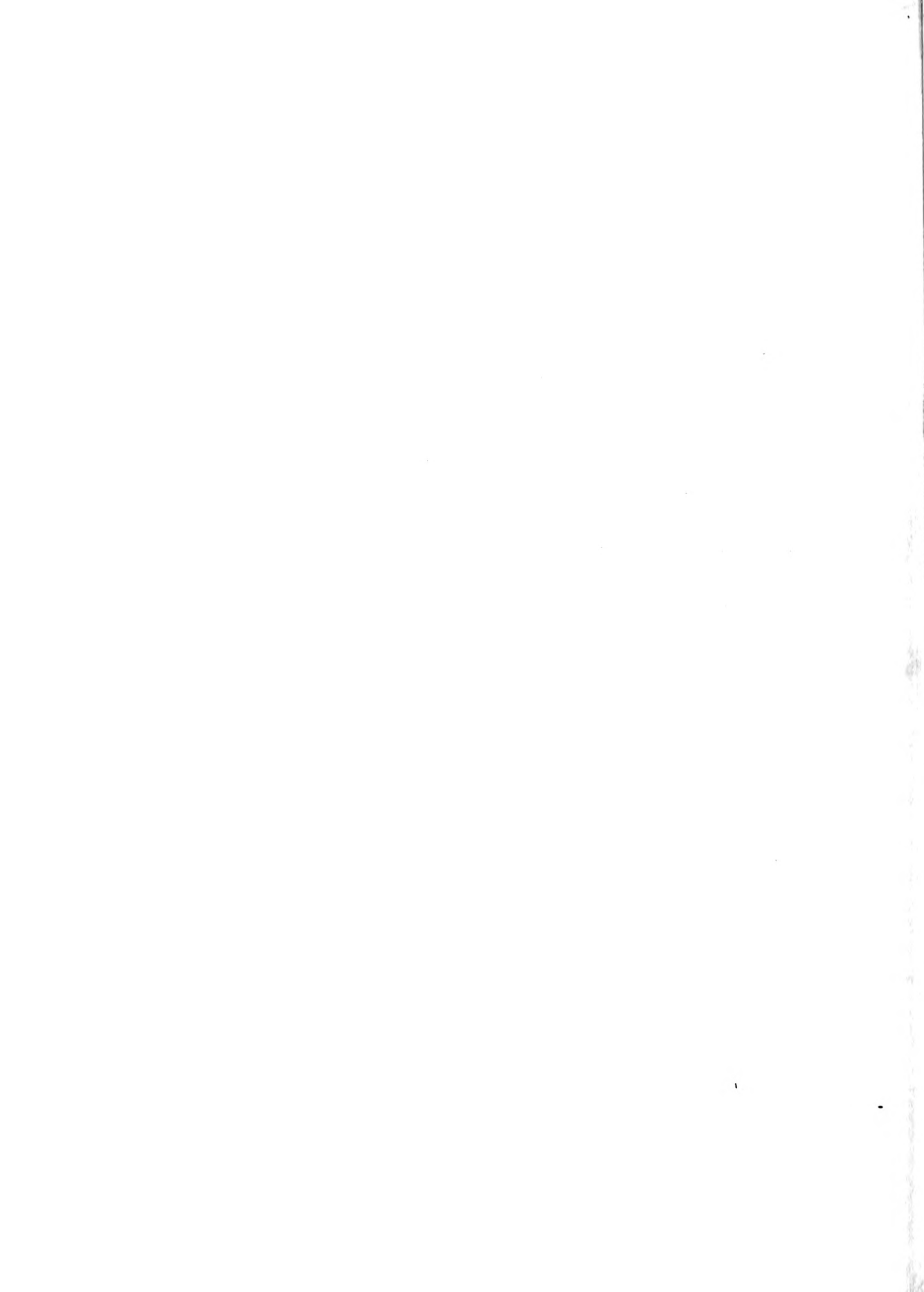
J. FUSSELL.

A CHARMING rural scene, in which the painter has skilfully embodied the sentiments of the poet. The landscape is well composed, and the cattle are drawn with a fidelity for which this artist has earned a well-merited reputation. The accuracy with which the poet has described















the smiling face of nature has been faithfully followed by the painter, who has depicted the

“ . . . . . brook, that purls along  
 The vocal grove, now fretting o'er a rock,  
 Now scarcely moving through a reedy pool,  
 Now starting to a sudden stream, and now  
 Gently diffused into a limpid plain ;  
 A various group the herds and flocks compose,  
 Rural confusion ! On the grassy bank  
 Some ruminating lie ; while others stand  
 Half in the flood, and, often bending, sip  
 The circling surface. In the middle droops  
 The strong laborious ox, of honest front,  
 Which incomposed he shakes ; and from his sides  
 The troublous insects lashes with his tail,  
 Returning still. Amid his subjects safe  
 Slumbers the monarch-swain : his careless arm  
 Thrown round his head, on downy moss sustained.”

*Thomson's Seasons.—Summer*

---

## VILLAGE GLEE-SINGERS.

J. M. WRIGHT.

A HOGARTH-LIKE picture, full of truth and nature. The figures are very accurately drawn, and the expression is remarkably correct : the accessories are in harmony with the subject, and the light and shade is admirably arranged.

## WARWICK CASTLE.

C. MARSHALL.

A SUMPTUOUS view of this splendid baronial Castle, celebrated alike for its romantic beauty and historical interest.

Warwick Castle is on the S.E. side of the town of Warwick, and is built on a rock, to which it seems united rather by the hand of nature than by human art. It is supposed to have been first founded by Ethelfleda, daughter of King Alfred, in the year 915.

From the period when William the Conqueror gave this fortress to Henry de Newburgh, it became of considerable importance in English history.

For a description of this magnificent place, see page 6.

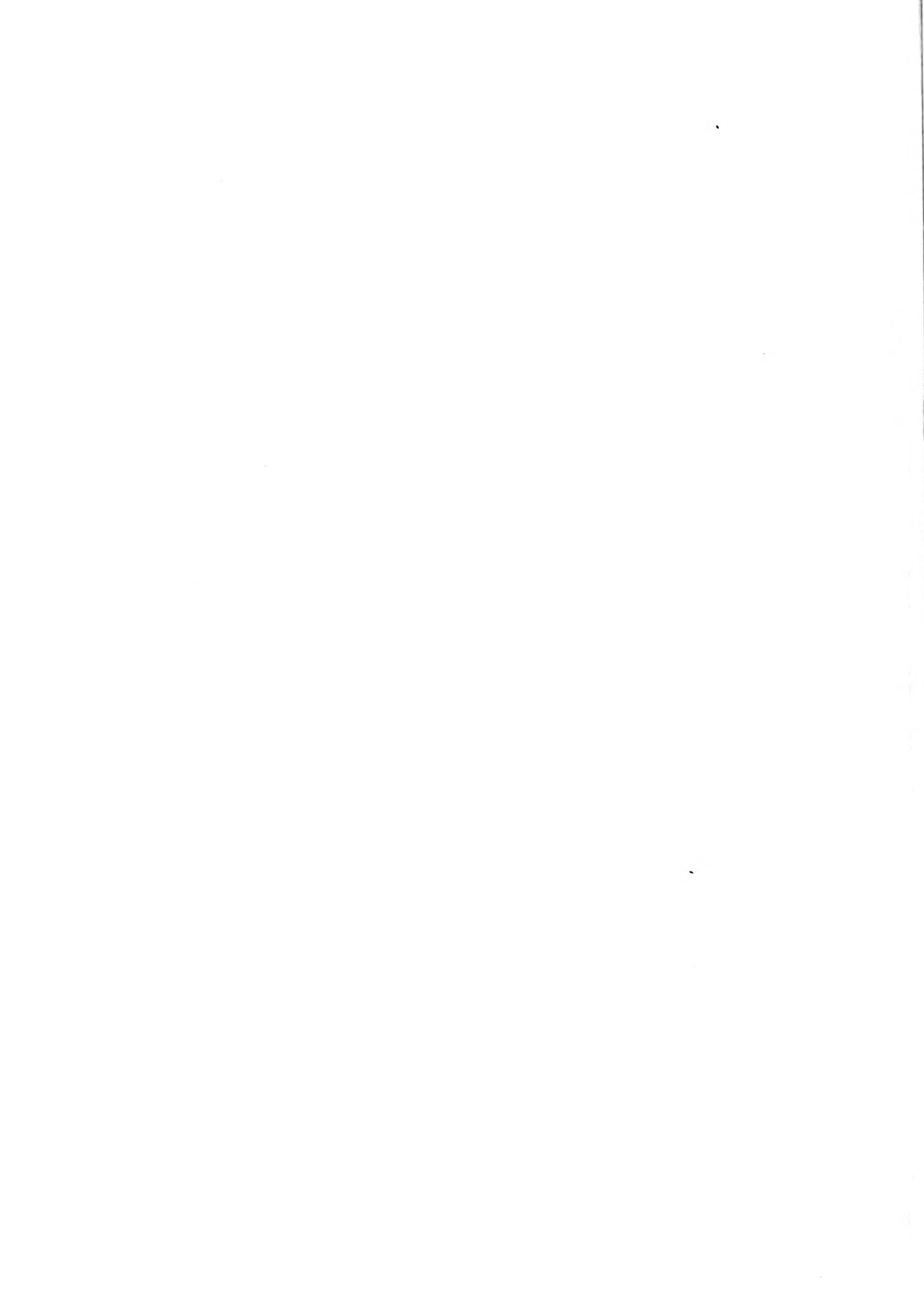
## FURNESS ABBEY.

D. COX.

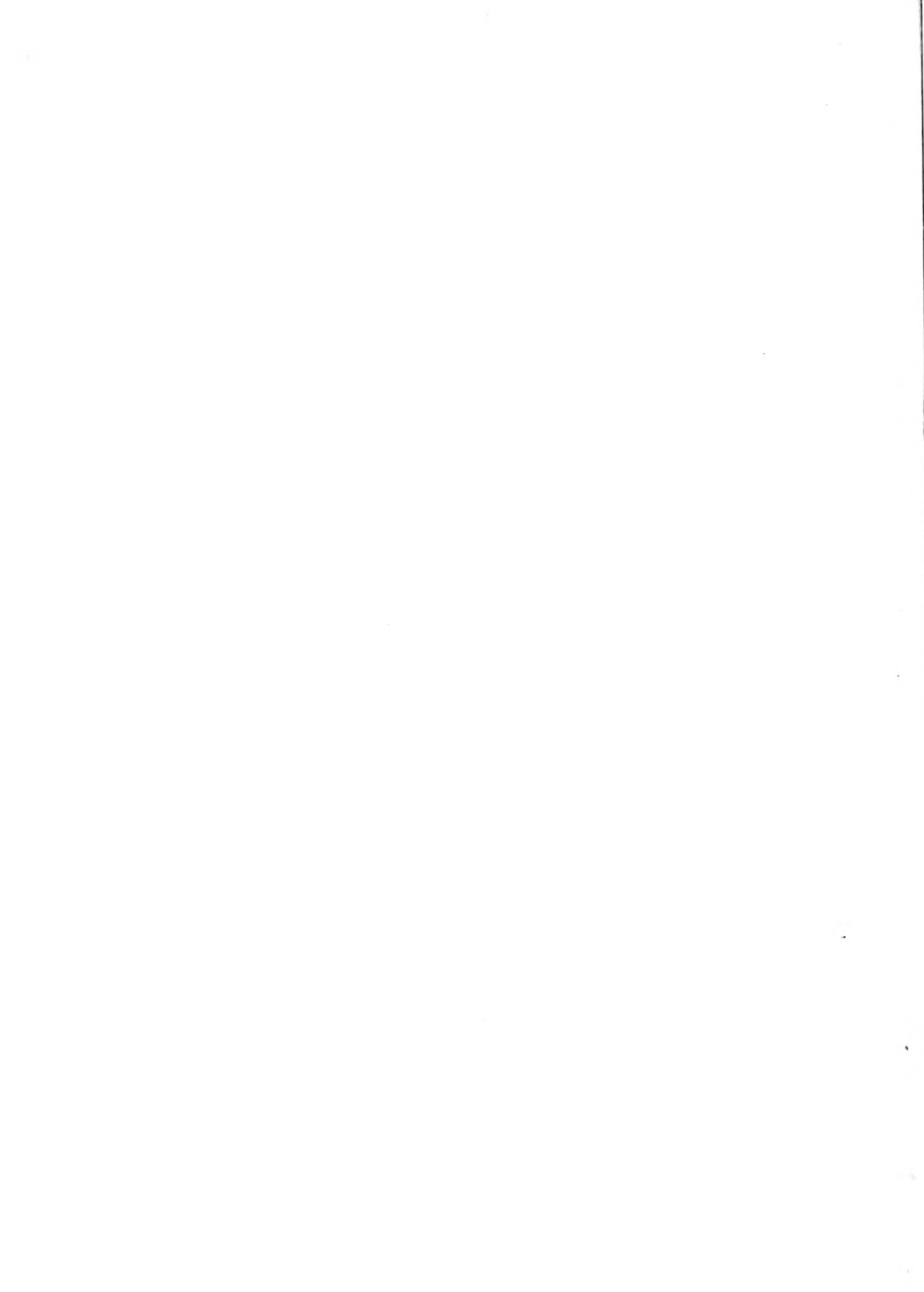
An agreeable subject, simple in its arrangement, but highly effective.

“Furness Abbey, situated in the north-west part of Lancashire, one mile and a half from the town of Dalton, was once an extensive and wealthy monastery. The ruins stand on the bank of a small rivulet in a narrow and fertile vale. The situation is one of deep retirement. The venerable grandeur of its Gothic arches combines with the luxuriance of the ancient trees which surround the ruins. The glen in which the Abbey is situated is called the Vale of Nightshade, from its ancient title *Bekansgill*. The romantic gloom and sequestered privacy of this spot particularly adapted it to the austerities of monastic life; and in the











most retired part of the glen King Stephen, when Earl of Mortaign and Bulloign, founded, A.D. 1127, the magnificent monastery of Furness, and endowed it with princely wealth and almost princely authority, in which it was second only to Fountain's Abbey in Yorkshire. The windings of the glen conceal the approach to the Abbey, until a sudden bend in the road brings into view the northern gate of the Abbey, a beautiful Gothic arch, one side of which is covered with nightshade.

“The principal features are the great northern window, a part of the eastern choir, with glimpses of shattered arches, and stately walls beyond, caught between the gaping casements. Through the gate is the entrance to the immediate precincts of the Abbey. This is inclosed by a stone wall, on which the remains of many small buildings still appear, such as the porter's lodge, mills, granaries, ovens and kilns.

“The Abbey, which was formerly of such magnitude as nearly to fill up the breadth of the glen, is built of a pale red stone dug from the neighbouring rocks, now changed by time and weather to a tint of a dusky brown, which accords well with the hues of plants and shrubs that everywhere emboss the mouldering arches. The finest view of the ruin is on the east side, where, beyond the vast shattered frame that once contained a richly painted window, is seen a perspective of the choir and of distant arches, remains of the nave of the Abbey, closed by the woods. This perspective of the ruin is said to be 287 feet in length; the walls, as they now stand, are 54 feet high and 5 thick. Southwards from the choir extend the still beautiful though broken pillars and arcades of some chapels, now laid open to the day, the chapter-house, the cloisters, and beyond these the school-house, which still possesses a roof. Of a quadrangular court on the west side of the church, 334 feet long and 106 feet wide, but little now remains, except the foundation of a range of cloisters, forming its western boundary, under which the monks passed in their customary processions. What was the belfry is now a huge mass of detached ruin, picturesque from the loftiness of its shattered arches and the high inequalities of the ground within them, where the tower that once crowned this building, having fallen, lies in vast fragments, now covered with earth and grass, and no longer distinguishable but by the hillock they form.

“These are the principal features of this once magnificent Abbey. It was dedicated to St. Mary, and received a colony of monks from the monastery of Savigny in Normandy, who were called Grey monks from the colour of their dress. They afterwards became Cistercians, and remained of this order until the dissolution of the monastic orders.”—  
*(Abridged from Mrs. Radcliffe's Description of Furness Abbey.)*

---

### FISH-MARKET, ROTTERDAM.

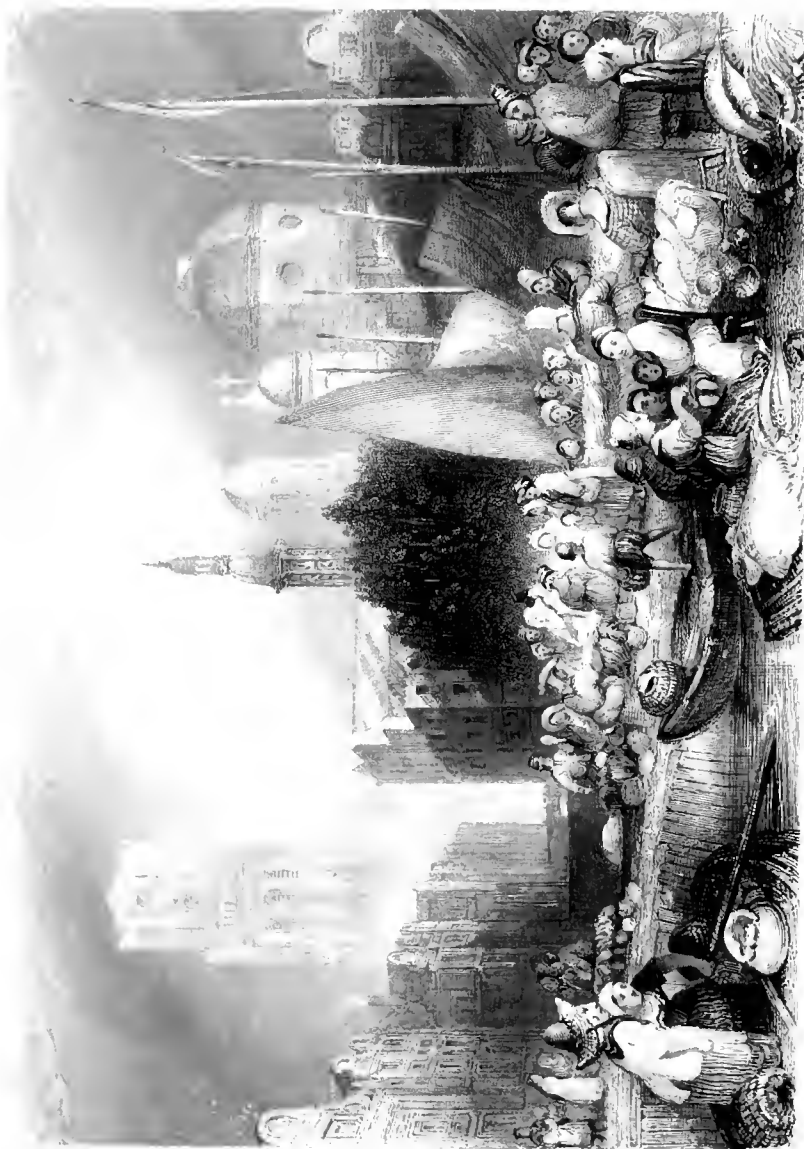
J. W. M. TURNER, R.A.

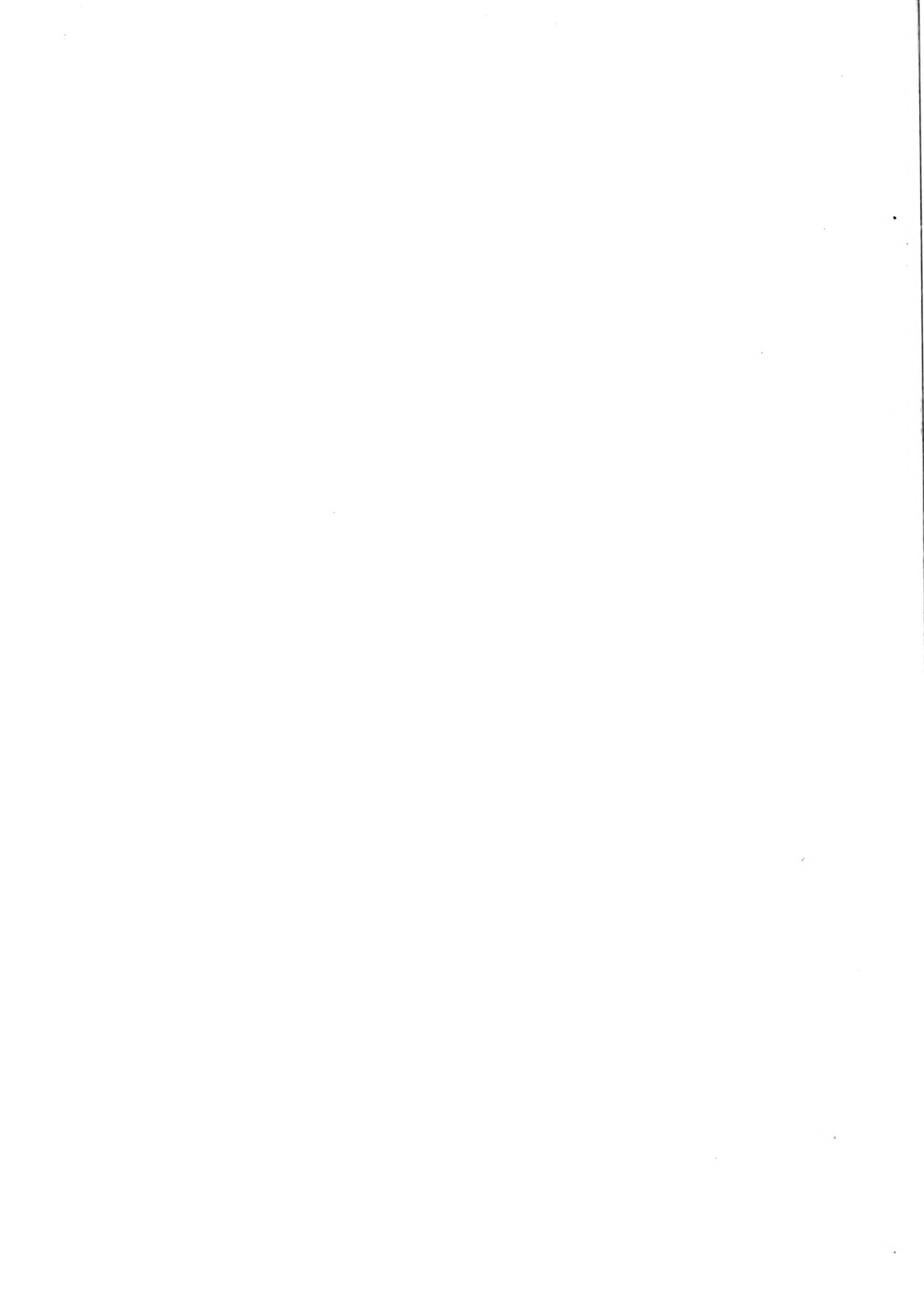
A VERY beautiful view of the Fish-market, Rotterdam, in this artist's best style. The architectural features are clearly delineated, and the busy figures enliven the scene.

Rotterdam is a city and seaport of Holland, situated on the Rotter where it joins the Meuse. This place enjoyed the privileges of a city shortly after the year 1270. It was formerly considered, next to Amsterdam, the richest and most flourishing city of Holland on account of the convenience of its harbour and canals. The port of Rotterdam was more frequented by British traders than that of Amsterdam, because when vessels weighed anchor one tide brought them out to sea.

Among the principal buildings are the Town-hall, the Bank, the East and West India Houses, the Arsenal, and several churches, particularly St. Lawrence, a view of which is given in this work. On the east side of the city are a large basin, a dock for building and launching for the service of the Admiralty and the East India Company.

The city possesses an extensive market-place for the sale of fish, which is very abundant. Our engraving presents a view of this place. Rotterdam was the birthplace of Erasmus, whose house and statue are still preserved. The streets of the city are long and narrow, and the foot-pavement is formed of bricks. A further description of Rotterdam will be found in a former part of this work. See page 17.





# CONTENTS.

## VOL. I.

Subject.	Artist's Name.	Page.
Kelso Abbey .....	D. ROBERTS .....	1
St. Michael's Mount, Cornwall .....	C. STANFIELD .....	3
Warwick Castle .....	G. CATTERMOLE .....	5
Jedburgh Abbey .....	D. ROBERTS .....	8
View on the River Dort .....	S. AUSTIN .....	9
Veletri .....	J. ROBINS .....	9
Lauffenburg .....	G. BALMER .....	10
Abbeville, France .....	D. ROBERTS .....	11
Composition.—Evening .....	THOMAS H. SHEPHERD .....	13
Seene from 'Kenilworth' .....	J. NASH .....	14
Bruges .....	R. P. BONNINGTON .....	15
Water-mill, Westmoreland .....	G. CATTERMOLE .....	16
Church of St. Lawrence, Rotterdam .....	G. BALMER .....	17
View off the Coast of Yarmouth .....	J. S. COTMAN .....	18
Melrose Abbey .....	D. ROBERTS .....	18
New Abbey, Kirkcudbrightshire .....	D. ROBERTS .....	19
Bay of Naples .....	G. ARNOLD, A.R.A. ....	20
William Tell's Chapel, Lake of Geneva .....	G. CATTERMOLE .....	21
Roland Græme's First Interview with Catherine Seyton. (From Sir Walter Scott's 'Abbot'.) .....	J. NASH .....	23
Hurst Castle, Hampshire .....	VICKERS .....	23
Caen Cathedral .....	D. ROBERTS .....	24
Christopher Sly and the Hostess .....	J. NASH .....	25
Waltham Cross .....	W. B. CLARKE, <i>Architect</i> ..	26
Pont Gwryd, with Snowdon in the distance .....	J. C. BENTLEY .....	29
Albert of Gierstein citing the Duke of Burgundy to appear before the Vehm Gerichte .....	G. CATTERMOLE .....	29
Wressle Castle (formerly the seat of the Northumberland family) .....	W. NESFIELD .....	30
The Village of Chedder in Somersetshire .....	J. B. PYNE .....	31
Quasimodo, the Hunchback of Nôtre Dame, communing with the Marble Effigies of the Cathedral .....	G. CATTERMOLE .....	32
Mill on the Lynn, North Devon .....	J. B. PYNE .....	33
Fort Rouge, Calais .....	D. COX .....	33
The Banquet, after the Enrolment of Quentin Durward among the Scottish Archers of Louis XI. ....	G. CATTERMOLE .....	34
Greenwich Hospital .....	J. HOLLAND .....	34
Broadstairs .....	R. BRANDARD .....	36
Tivoli .....	W. HAVELL .....	37
Sea-shore .....	D. COX .....	38
Katze, a Castle on the Rhine .....	H. BROWNE .....	38

## VOL. II.

Subject.	Artist's Name.	Page.
Romeo and Juliet.....	J. M. WRIGHT.....	39
Llangollen .....	C. MARSHALL .....	39
Scarborough Castle.....	J. C. BENTLEY.....	40
The Admonition .....	G. VICKERS .....	41
Faustus.....	G. CATTERMOLLE .....	42
Wreck—Dunstanborough Castle .....	J. W. CARMICHAEL.....	42
Scene from 'Rob Roy' .....	W. KIDD .....	43
Old Tower, Heidelberg Castle.....	J. ARCHER .....	45
Black-Gang Chine .....	R. BRANDARD .....	45
Goodrich Castle .....	P. DEWINT .....	46
A Mill on the Llanberris side of Snowdon.....	C. MARSHALL .....	46
Mayence on the Rhine .....	S. PROUT .....	47
Norma of the Fitful Head preparing a Spell for Minna } Troil.....	A. G. VICKERS.....	48
Fisher Boys .....	R. BRANDARD .....	49
Chepstow Castle, Monmouthshire .....	COPLEY FIELDING .....	50
Don Quixote and Samson Carraseo .....	J. W. WRIGHT.....	51
Swansea Harbour .....	J. B. PYNE .....	52
Beauvais .....	S. PROUT .....	52
Plains of Waterloo .....	T. COOPER .....	53
Mill on the Lake of Lungern, Switzerland.....	G. BALMER .....	54
St. Germain l'Auxerrois .....	E. H. WEHNERT .....	54
Rivaux Abbey.....	J. W. M. TURNER, R.A. ..	55
The Red Mask.....	G. CATTERMOLLE .....	56
Monks returning from High Mass .....	D. ROBERTS .....	56
The Cut Foot .....	— CHISHOLME.....	57
Caudebec .....	C. MARSHALL .....	57
Dover Castle.....	R. BRANDARD .....	58
Burlington Quay, Yorkshire .....	G. CHAMBERS .....	59
Sorrento .....	W. HAVELL.....	60
Church of Notre Dame, Bruges .....	S. AUSTIN .....	60
Attack of the Smugglers. (Guy Mannering.).....	F. C. ZIETTER .....	61
View near Athens .....	G. BARRETT .....	61
Lake of Nemi .....	J. ALLEN .....	62
North Foreland .....	G. CHAMBERS .....	63
Church of St. Jacques, Dieppe .....	D. ROBERTS .....	64
A Scene from Thomson's Seasons .....	J. FUSSELL .....	64
Village Glee-singers .....	J. M. WRIGHT.....	65
Warwick Castle .....	C. MARSHALL .....	66
Furness Abbey.....	D. COX .....	66
The Fish-market, Rotterdam .....	J. W. M. TURNER, R.A. ..	68
Title and Vignette .....	C. MARSHALL.....	













**D** 000 900 916 8

